

A PRACTICAL NEW
GRAMMAR,
WITH

Exercises of Bad English:

OR, AN

EASY GUIDE

To SPEAKING and WRITING the

ENGLISH LANGUAGE.

PROPERLY and CORRECTLY.

C O N T A I N I N G,

- I. ORTHOGRAPHY; or True Spelling, which treats of the Sounds and Uses of the several Letters in all Positions; of the Division of Words into Syllables, and the Use of Points.
- II. PROSODY; Or the Art of Pronouncing Syllables in Words truly, with Tables of Words properly accented.
- III. ETYMOLOGY; or the Kinds of Words, which explains the several Parts of Speech; their Derivations and different Endings; Change and Likeness to one another.
- IV. SYNTAX; or Construction, which teaches how to connect Words aright in a Sentence, or Sentences together.

To which is added, a Curious and Useful

A P P E N D I X.

The TENTH EDITION, ENLARGED
and much IMPROVED.

By A. FISHER.

L O N D O N:

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T H E

P R E F A C E.

THE Method of conveying, denoting, or expressing the Ideas of one Person to another, in Discourse or Writing, is universally called LANGUAGE.—And the Art of doing the same by Rule, or in the Manner the best Speakers and Writers express their Sentiments, is every where called GRAMMAR; which is truly accounted the Basis of Literature, being the Source from which all the other Sciences proceed.

The Parts of Speech, or Kinds of Words, which constitute any one Language, are the same in all other, i. e. whatever Words are Names, or Noun-Substantives, Verbs, &c. in English, are the same in Greek, Latin, French, &c. though expressed by different Terms; also some general Rules of Grammar are universally applied to all Tongues. A Person therefore who understands English grammatically, must be allowed to have good Notions of Grammar in general, i. e. that of every other Nation, and consequently, if he endeavours to learn any other
Tongue,

Tongue, will, from this Analogy, find his Progress surprisingly facilitated. On the other Hand, the Man who speaks or writes English by Rote only, or through Custom, from being his Mother Tongue, cannot be supposed to have any reflex Notions, or reasonable Assurance that he does it, either with Propriety or Elegance: But by acting at Random only, must needs be frequently making Solecisms, false Concord, and betraying his Ignorance upon the most trivial Occasions; also by being unacquainted with Grammar, or unable to express himself properly, he must of Course be a Stranger to the Beauties of Language, the Ease and Elegancy of Style, &c.

THAT the English Language is as copious, significant, and harmonious as any in the World, none pretend to dispute: Therefore to argue, or even to imagine, it contains not so much intrinsic Value, Excellence, &c. as to admit of Order, Uniformity, and Concord, to which Rules may be adapted, would be highly absurd and ridiculous; since without these Properties, no Language can be perfectly intelligible.

IF the Method be allowed to be clear, the Plan well laid, and duly executed, this Book can need no other Recommendation, than its own general and extensive Use.

How

The P R E F A C E.

v.

How far I have followed these necessary Principles, is left to the Decision of all candid and judicious Readers; for I shall not run into that ungenerous, though common Fashion, of raising the Reputation of my own Book, at the Expence of my Brethren on this Subject; or start Objections to others for my own Advantage: But, on the contrary, am ready to allow, that, by how much more soever we are indebted to the ingenious Contriver of any new Scheme for the public Advantage, than to him who only improves upon it; by so much ought I to be content with the least Share of Public Thanks, and the greatest of its Blame, if this Grammar, at the last, be not equal, or preferable, to the best yet published. Only,

As this contains a larger Syntax, with Exercises of Bad English, and some other Praxises and Peculiarities, entirely new, mentioned in the Method of Teaching, never any Thing of the same Nature appearing in an English Grammar before, I run the Risk of Singularity: Therefore in these, as well as in all other Points, wholly relying on the Merit of the Work, I refer it entirely to the impartial Judgment of the Public; and hope judicious Comparisons with other Grammars will be the only Means of recommending This.

IT is a frequent, nay almost a general received No-
b
tion,

tion, that without learning *Latin*, or other Languages, we cannot arrive at a thorough Knowledge of *ENGLISH*.

IN Answer to which, I beg leave to observe, that the Reason why those among us, who have learned Latin, &c. are greater Adepts in our own Language than those who have learned English at Random, or ingrammatically, is entirely from their Knowledge of Grammar in general? which they acquire by learning such or such Languages by it: For though every Language has its peculiar Proprieties, or Idiotisms, the Nature of GRAMMAR is, in a great Measure, the same in all Tongues, as before observed.

IF to be Master of any Language, so as to write it with Propriety and Exactness, is to understand it grammatically; it must certainly be a nearer or more concise Way, to the Perfection of ours, to learn the English Grammar itself, than to go about to study the Latin one, &c. merely to come at the Knowledge of our own from the Nature of theirs.

My principal Design in compiling this Grammar, entitled, A Practical New Grammar, with Exercises of Bad English, &c. was to render, in as easy a Manner as possible, a perfect and critical Knowledge of our Mother Tongue, attainable to every Person of common

The P R E F A C E.

vii.

mon Capacity, without the Help of any other Language, and that in a short Time: In the Prosecution of which, though I have adhered strictly to my first general Plan, i. e. that of compleating the English Scholar, and have had the Pleasure to find the former Editions well received by the PUBLIC, I have through longer Practice in Teaching, more nice Observations on the Language, its Idioms, &c. judged it necessary to make several considerable Alterations and Amendments, and have added a new Chapter of RHETORICAL TROPES and FIGURES in this Impression; all which, I presume, will be found useful, and greatly contribute to facilitate the Completion of an English Education.

I, for my Part, have the Satisfaction to be assured, by Experience, that any Person of a tolerable Capacity may, in a short Time, be taught to write ENGLISH independent of the Knowledge of any other Tongue, and that as properly and correctly as if for the PRESS: Yet notwithstanding the Pains many Writers have taken towards speaking and writing our Language aright, with what Improvements Grammarians in a long Succession have made one upon another, Grammar is still so frequently taught, or but pretended to, by Masters who are either ignorant of it themselves, or, at best, (and to which I would rather ascribe it) never get the Art of Teaching it to any Advantage to the Scholar; that (like all other good Things prostituted to mean Purposes,

poses, or on frivolous Occasions) it is so far denied the great Reputation and Esteem due to the genuine Excellency of it, that it is become almost ridiculous to profess it; and, as no Pains ought to be spared in forwarding a Science of such general and extensive Use, a right and infallible Way of Teaching (could it be prescribed) would not by any Means be superfluous: I have therefore annexed the following compendious Method, which I have used with uncommon Success, for some Years past, and humbly recommend the same, and the Book in general, to the Consideration of all these Gentlemen, &c. who are honoured with the Care and Education of Youth, - as well as to the Perusal of such Young Ladies and others as are desirous of improving themselves, at their leisure Hours, in Spelling and Reading.

NEWCASTLE,
Jan. 1, 1767.

A. FISHER



A
CONTAINING
PRACTICAL METHOD
OF

Teaching *English* grammatically.

THough Scholars do not enter upon GRAMMAR till they can read tolerably, in a vulgar Way; yet as to conduct the young Learner from his A, B, C, may be of service to some, I shall begin with ORTHOEPIY, or the True pronouncing of Letters.

What is called the new Method of pronouncing has been practised in several Places with great Success; but as it cannot be expressed in *Writing*, I must be obliged to pass it over here, and leave those who have made a *Trial*, to their own Choice as to the *Practice* or *Neglect* of it.

After the Scholars know their Letters, ground them well in their Monosyllables with the soft and hard Sounds of C and G, and in what Positions they are so and so, [see p. 17. 19.] the Use of E silent, and when it is so, [see p. 7.] to sound ph as one single Character f; to thiz th through the Teeth, like the Greek (Θ) *Theta*; and in like Manner with ch, sh, and wh; this they will soon learn from Word of Mouth, by frequent Repetitions. When they are advanced to Words of more Syllables, let them be used to a *distinct* Pronunciation of each Syllable, with a careful Observation of the Letters that compose it; and to prove their Division by Rule.

Though *Orthography* be a very material Part of Grammar; yet, as a Multiplicity of Rules are more apt to puzzle and confuse, than instruct and advance young Scholars, a Learner should not be troubled with Exceptions to general ones. But concluding them grounded by Custom in the above, with the Addition of a few more of the most material *Observations*,

X A PRACTICAL METHOD of

vations, such as *ci*, *fi*, and *ti*, [see p. 32. 51.] the Use of the double *Accent*, &c. I would excuse a more *critical* and *thorough* Repetition, till frequent Exercise in Spelling the Tables by Heart, &c. has made them *Masters* of *natural Sounds* and *common Words*; after which they will be better able to remember *Rules*, and their numerous *Exceptions*, with less *Difficulty*.

When they can read pretty tolerably, they should be accustomed to the true Use of *Stops* and *Marks*; as the Proportion of *Time* peculiar to each *Stop*, together with proper *Cadence* and *Emphasis*, divide the Sentences, and thereby render what they read *intelligible* and *harmonious* to the Hearer.

Then as explaining and inculcating Rules by *Example*, must needs be the *easiest* and *most effectual* Way, I would recommend the following Table of Words, with the Method of proving them, as a *Praxis* for *Orthography*, seeing they consist of such Letters as vary in their *Uses* and *Sounds*, according to their different Positions; [see p. 53.] after this they should be employed for some Time in Writing the Words down, whilst the *Master*,* or one of the Scholars, reads a Paragraph from the *Spectator*, *Newspaper*, &c. and let all that are appointed to write, copy from his Reading; then, to create an *Emulation*, compare their Pieces, and place the Scholars according to the Desert of their Performances.

Let the Master write down all their mis-spelt Words *right* in their Writing-books, to be got by Heart before they leave them; and withal, make each Scholar write his own into an alphabetical Pocket-book kept for that Purpose. Thus in a
short

* Whoever reads, should observe to pronounce *distinctly* without losing the Sound of one single Letter, except such as ought to be silent, and to divide *regularly* in Pronouncing.

short Time, a great Reduction of their false Spelling may be expected, especially if the Master insists upon their *Care* in the *Perusal* of those inserted in their *List*, and makes a *second* misspelling of the same Words a great Fault.

As for PROSODY, I believe it will be found the most *speedy* and *effectual* Way to a right accenting of Words, to make them pronounce, with a due Regard to *Accents*, where they are marked properly, (as in the following Tables) which will both ground them in their Spelling and accustom them to a right Pronunciation.

This is the only Method that can be taken with any *Success*, till they understand *Etymology*, or the Nature and Kinds of Words, on which all other Rules in *Prosody* depend.

ETYMOLOGY is next to be run over in its most material Points, *i. e.* such as are most essential in describing to what *Part of Speech* each Word particularly belongs. Many a poor Scholar has been bewildered and lost in your *long* and *tedious Etymologies*; to prevent which, I would recommend this *short*, but, as I think, *pertinent Abstract*, with a *Praxis* to exemplify and prove the same, &c. [see p. 100.] But I would advise, that Scholars be not puzzled with the *different Kinds* of *Particles* till they have first got the *Names, Qualities, Relative Names, and Verbs*, after which nothing will remain upon Hand but the *Particles*, which, I believe, may be soonest distinguished from one another by the *following Method*.

Make the Scholars write them down in their respective Pocket-books, as under Adverbs, [see p. 89.] *now, to day, already, before, yesterday, heretofore, long since, i. e.* All the Adverbs without Distinction of *Time, Number, Place, &c.* and so with the *Conjunctions, Prepositions, and Interjections*. Thus having them in a little

little Space under their Eye, any one may soon be made acquainted with the Nature and Properties of each.

Among many Masters who pretend to teach *Grammar*, I know *Etymology* is either *entirely* neglected, or, above every other *Part*, taught to little Purpose, though that on which all others in a great Measure depend, and in my Opinion, so very essential to *polite Writing*, that I cannot think anyone qualified to *speak*, *write*, or *compose* with a happy *Propriety*, a *Clearness*, and *Comprehensiveness* of Expression, who has not a thorough Knowledge of, and Regard to it.

In learning *Latin*, making *Exercises* from false Concord, is reckoned the most expedient Method to a thorough Knowledge of Syntax; and though our Language is less tedious and difficult in this Part, having fewer *Genders*, *Cases*, *Times*, &c. yet, I think Exercises of *Bad English*, under the few Rules we have, after the Manner of *Clark's* or *Bailey's Examples for the Latin Tongue*, must needs be altogether as requisite to a critical Knowledge of our *own*. To which End I have laid down the following Exercises. [see p. 121.]

As I have never observed this Method recommended or prescribed by others, I shall be glad if it possesses the *Merit* to be improved upon: This, I believe, I may venture to say in its Vindication, that any thinking Person must allow it to be necessary, who will allow himself to observe how often the *syntactical* Part of our Language suffers from many People of all Ranks, both in *speaking* and *writing*; and that by a long Familiarity, *Custom*, the grand Establisher of all Things, has rendered false Concord so natural to us, that it is impossible for any one to *speak* and *write* correctly, who is unacquainted with *Syntax*, or has not learned the Language in a grammatical Way.





A NEW
GRAMMAR
OF
The English Language,
WITH
Exercises of Bad English.

Q. **W**HAT is Grammar?

A. Grammar is the Art of expressing the Relation of Things in Construction, with due Accent in Speaking, and Orthography in Writing, according to the Custom of those whose Language we learn.

Q. *What do you learn Grammar for?*

A. To speak and write properly and correctly by Rule.

Q. *What does Grammar treat of?*

A. Letters, Syllables, Words, and Sentences.

A

Of

2 INTRODUCTION.

Of ENGLISH GRAMMAR in particular.

Q. Into how many Parts is Grammar divided?

A. Four; (which will be treated in the following Order in this Book.)

1. ORTHOGRAPHY.

2. PROSODY.

3. ETYMOLOGY.

4. SYNTAX, or SYNTAXIS.

I. *Q. What is Orthography?*

A. The Art of true Spelling, which teaches to write every Word with proper Letters: But as concerned in Pronunciation, it shews how to give the due Sound of them; and, for that, it is called Orthoepey.

Q. How do you explain the Difference between Orthography and Orthoepey?

A. The Difference is, that Orthography relates to the true Writing of Words; as we must write Bishop, not Bushop:

And Orthoepey to the true pronouncing them, as we must pronounce Servant, not Sarvant.

II. *Q. What is Prosody?*

A. Prosody is that Part of Grammar which shews how to mark, or to pronounce Syllables in Words, according to their true Accent and Quantity.

III. *Q. What is Etymology?*

A. Etymology treats of the several Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeness to one another.

IV. *Q. What is Syntax or Syntaxis?*

A. Syntax teaches the proper Disposition and Connection of Words in a Sentence, or Sentences together.





OF
ORTHOGRAPHY:
OR,
TRUE SPELLING.

PART I.

CHAPTER I.



HAT is a Letter?

A. A Letter is a Mark or Character, denoting a simple, uncompounded, peculiar Sound.

Q. How are the complete Set of Letters called by the Learned?

A. The Alphabet.

Q. What do you mean by the Alphabet?

A. Alphabet is a Word made up of the Names of the two first Greek Letters; namely, Alpha and Beta, answering to our A and B, whereby is meant the whole Number of our twenty-six English Letters; as when a Boy is in his A, B, C, &c.

THE
A L P H A B E T.

Roman.	Italic.	English.	Sound of each Letter.
A a	A a	A a	a
B b	B b	B b	bee
C c	C c	C c	see
D d	D d	D d	dee
E e	E e	E e	e
F f	F f	F f	eff
G g	G g	G g	gee
H h	H h	H h	atch
I i	I i	I i	i
J j	J j	J j	jay
K k	K k	K k	ka
L l	L l	L l	ell
M m	M m	M m	em
N n	N n	N n	en
O o	O o	O o	o
P p	P p	P p	pee
Q q	Q q	Q q	ku
R r	R r	R r	ar
S s	S s	S s	efs
T t	T t	T t	tee
V v	V v	V v	vée
U u	U u	U u	u
W w	W w	W w	double u
X x	X x	X x	eks
Y y	Y y	Y y	wi
Z z	Z z	Z z	zed, or ze

Q. How are these Letters divided?

A. Into Vowels and Consonants.

CHAP.



C H A P. II.

Of the V O W E L S.

Q. WHAT is a Vowel?

A. A *Vowel* is a Letter, which, without the Help of any other Letter joined to it, doth by itself denote a perfect Sound, and often alone makes a perfect Syllable; as *A, I, O, &c.*

Q. How many Vowels are there?

A. Five; *a, e, i, o, u*, and *y*, when it follows a Consonant, which is only a different Character for *i*, being either sounded like it, as in *by, thy*, or like *e*, as in *happy, Mercy, &c.*

Q. How many Sounds has a Vowel?

A. Two in general, *viz.*

I. A LONG SOUND,

When the Syllable ends with a Vowel either in Monosyllables, or in Words of more Syllables; as *any, we, I, gō, yōu*; or, as *Nature, Nero, Nitre, Novice, Nuisance*: And

2. A SHORT SOUND,

When the Syllable ends with a Consonant, either in Monosyllables, or others; as *Hät, hër, bît, rōb, Tūn*; or, as *Bärber, bîttē Bütton*.*

Q. Are there no Exceptions to this general Rule?

A. I. Yes; in Case of a double Accent, as *Bal-ance, Cha-pel, &c.* where *l* and *p*, having each a double Sound, must be supposed as double Letters,

A 3

and

* Any one accustomed to divide by Rule, will never be at a Loss to know at first Sight, where every particular Syllable of the longest Word ends, and whether with a Vowel or a Consonant.

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and the first Syllable of each of these Words to end with a Consonant, as, *bal-lance, Chap-pel.*†

2. Where *e* final only lengthens the former Vowel; as, *mine, thine.*

Of the Vowel A.

Q. *What do you observe of the Letter a?*

A. 1. It must be observed, that when *a* is short, (i. e.) when it is in a Syllable that ends with a Consonant as before remarked, it must be sounded as in *Hat, Map, Lad, Tab.*

2. It is sounded long when it ends a Syllable, and before final *e*; as, *Mā-ker, made.*

3. Before *l* and *r* it is pronounced broad, like *ou* or *aw*; as, *talk, Walk, Harm, warm, Farm, &c.*

Q. *Does a ever lose its Sound?*

A. 1. *A* is not sounded in the Words *Diamond, (Dimond) Villain, (Villin) Curtain, (Curtin) &c.*

2. Most of the proper Names that have *aa* drop one of them in the Pronunciation; as *Isaac, (Izac) Balaam, (Balam);* except *Ba-al, Ga-al.*

3. In Monosyllables, where *e* comes before it, *a* loses its Sound, and the *e* is sounded long; as, *Plea, Lea, Pea, Plea, Sea, Tea.*

Of the Vowel E.

Q. *What have you to observe of this Letter?*

A. It is long or short by the general Rule before noted; and final *e* serves to lengthen the former

Vow-

† See the double Accent explained under the first Table pelling.

Vowel in the same Syllable; as, *are, here, Mire, Sore, Cure*; except in *come, some, give, live*.*

Q. Is single e then never sounded at the End of Words?

A. Yes, at the End of some proper Names; as, Jesh-se, Ca-ta-strophe, Geth-se-ma-ne, Eu-nice, Phae-be, Pe-ne-lo-pe, &c.

Also *e* is sounded long in *he, she, me, we, be, and*

Q. Doth final e silent always lengthen the Vowel, or Syllable before it?

A. Final e silent, after two Consonants, doth not lengthen the Syllable; as, Badge, Wedge, Hinge, Revenge, &c. except strange, change, range, waste, Haste, Paste, Taste, &c.

Also *bind, find, Hind, kind, Mind, Rind, &c.* are still sounded long, though *e* final be left out; which formerly used to be set after them.

Q. Does final e ever suffer any Change?

A. It seems to alter its Situation in some Words, and to sound before l and r in Words with final cre, tre, le; as, Acre, (Aker) Mitre, (Miter) humble, (humbel) &c.

Q. Does s after silent e at the End give any Sound to the e?

A. If the Words end with be, de, fe, ke, le, me, ne, pe, re, and te, the e remains silent, though s be added; as;

be

* *E silent is always to be written after c and g, when sounded soft, not only at the End, but also in the Middle of Words; as, Advance—Advancement, Change—Changeable, Place—placed: But it is changed into i before the termination ous; as, Vice—vicious, Rage—ragious, Courage—courageous,*

be	} in {	bribe—bribes	me	} in {	name—names
de		tide—tides	ne		tune—tunes
fe		fife—fifes	pe		stripe—stripes
ke		lake—lakes	re		share—shares
le		tale—tales	te		fate—fates

Q. Are there no Words which gain a new Syllable by adding s to final e?

A. Yes, such as end in *ce*, *ge*, *se*, *ze*; as, *Face—Faces*, *Stage—Stages*, *Horse—Horses*, *Affize—Affizes*, &c.

Of the Vowel I.

Q. What have you to observe of the Letter i?

A. Besides its being long or short by the general Rule with other Vowels, it is also long,

before	$\left. \begin{array}{l} gh \\ ght \\ gn \end{array} \right\}$	as	$\left\{ \begin{array}{l} high, \\ fight, \\ Sign, \end{array} \right.$	$\left \begin{array}{l} ld^* \\ mb \\ nd \end{array} \right\}$	as	$\left\{ \begin{array}{l} Child, \\ climb, \\ kind. \end{array} \right.$
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Q. How is i sounded in proper Names ending in *iah*?

A. I is sounded long in proper Names ending with *iah*; as, *Hezekiah*, *Jeremiah*, &c.

Q. How is i sounded before a Vowel in other proper Names?

A. I is sounded short in other proper Names; as, *Aziel*, *Eliab*, *Miriam*.

Q. When is i sounded like *ee*?

A. I is sounded like *ee*, in *Machine*, (*Masheen*) *Magazine*, (*Magazeen*) *oblige*, (*obleege*) &c. from the French.

Q. Is the sound of i ever lost?

A. It is; as in *Piece*, *pierce*, *view*, *Salisbury*, &c.

Also in *Medicine*, (*Medcine*) but not in *medicinal*.

Of

* Except *build*, *guild*, and in Words derived from these.

Of the Vowel O.

Q. What is observable of o?

A. In some Words of the Plural Number from the Latin, o is sounded long in the last Syllable; before a Consonant; as, *Folios, Quartos, &c.*

Q. When is o sounded like oo?

A. When o is long, it sounds mostly like oo; as in *do, doing, move, prove.*

Q. In what Words is the sound of o lost?

A. O is lost in these Words; as, *Coroner, (Crown-er) Feoffee, (Feffee) Nicholas, (Nichlas) Carrion, (Carrin) Chariot, (Charrit.)*

Q. When is o sounded like i?

A. O is commonly sounded like i; in *Women, (Wimen) Flagon, (Flaggin.)*

Q. When is o sounded like u?

A. O is sounded like u in *Attorney, (Attorney) Compasses, (Cumpasses) Conduit, (Cunduit) conjure, (cunjure) Constable, (Cunstable) London, (Lundon) Monmouth, (Munmouth) Pommel, (Pummel.)*

Q. When is o silent?

A. At the End of Words of more Syllables than one; as, *righteous, piteous, virtuous, &c.*

Of the Vowel U.

Q. Does u ever change its Sound?

A. It sometimes doth.

1. Into the Sound of e; as in *bury, (berry) burial, (berrial.)*

2. Into i as in *busy, (bizzy) Business, (Bizness.)*

Q. What do you observe of u after g?

A. U after g is mostly silent; as, *Guest, Guilt, Tongue, Plague, Rogue, Vogue, &c.* But it serves to retain the hard Sound of g, which without it would be soft.

Q.

Q. Doth u ever end any English Words?

A. U ends no Words but these five, you, thou, Beau, Lieu, adieu; the last three of which we have from the French. Instead of final u, we put ew, or ue; as few, due, &c.

Q. Does u always sound long or short, according to the general Rule as other Vowels?

A. No; u is sounded short in many Words ending with ure after the Letter t; as, Creature, Gesture, Lecture, Picture, Scripture, &c. In all which, and many more, the u in the last Syllable is sounded soft and short, tho' the Words end with e silent, but in all other Positions the u is sounded long or short according to the general Rule.

Of the Vowel Y.

Q. When is y a Vowel?

A. When it ends a Word or Syllable; as, by, thy, Mercy, many.

Q. What is the Sound of y as a Vowel?

A. The same as i, and it is used at the End of Words instead thereof; for i ends no English Words.

Q. What have you farther to observe of y?

A. Y final in Names singular, is always changed into ie in the plural; as, Cry—Cries, Enemy—Enemies, Mercy—Mercies: And in the third Person of Verbs; as, marry—married, tarry—tarried, &c.

2. Y is seldom found in the Middle of Words except in *Egypt, Hymn, Rhyme, System*, and some others of Greek Origin, and then it is a Vowel; and in English Words before the Termination *ing*; as, *marrying, burying*, but before other Terminations we use *i* and not *y*; as, *dutiful, Craftiness*, &c. yet it is always

retained after a Vowel; as, *Essay, Essays, Attorney, Attorneys, pray, praying, prayed, &c.*

3. When it begins a Syllable it is a Consonant; as, *yes, yonder, Yesterday.*

C H A P. III.

Of the DOUBLE VOWELS, called Diphthongs.

Q. *WHAT is a Diphthong?*

A. A Diphthong, or double Vowel, is the meeting of two Vowels in the same Syllable.*

Q. *How many Sorts of Diphthongs, or double Vowels are there?*

A. Two, Proper and Improper.

Of the Proper Diphthongs.

Q. *What do you mean by a Proper Diphthong?*

A. A Proper Diphthong is where both the Vowels are sounded; as, *oi in Voice, ou in House.*

Q. *Which are the Proper Diphthongs?*

A. The Proper Diphthongs are *ai, au, ei, oi, oo,* and *ou.*

Q. *Do they always retain their mixed Sound?*

A. Not always: For, 1. *ai* is sometimes turned into the Sound of *e* or *i* short; as, *Fountain, (Founten) Mountain, (Mounten) Villain, (Villin) Captain, (Captin) Chaplain, (Chaplin) Curtain, (Curtin.)*

2. *Au* usually keeps one and the same Sound; as in *laud, Fraud, &c.* but it looses the Sound of *u* in *Aunt, (Ant) gauge (gage.)*

* Meeting, that is the Union of two Vowels; which is better than to say the sounding of two Vowels: For in some Diphthongs the Sound of one of the Vowels is not heard; as in Measure, Pleasure, where the Sound of *a* is lost.

3. *Ei* or *ey* have not, like most others, the complicated Sound of the two Vowels, but generally take that of *a* long; as, *feign, vein, grey, Prey*.

4. *Oi* always keeps its long Sound; as in *boil, toil*, &c. compounded Words excepted.

5. *Oo* is sometimes sounded like *u* short; as in *Blood, Flood*, &c. and like *o* long in *Door, Floor*.

6. *Ou* usually keeps one and the same Sound; as in *House, Mouse*; but sounds like *u* short in *Couple, Trouble, Scourge*, &c.

Q. *Are the Sounds of the Proper double Vowels always written with the same Letters?*

A. No; for *ai, au, oi, and ou*, end no English Words, except *ou* in the Words *thou, you*, but are changed into *ay, aw, oy, and ow*; as in *Day, Claw, Boy, Plow*. *Oo* never begins or ends any English Words, except *too*.

Of the Improper Diphthongs.*

Q. *What do you mean by an Improper Diphthong?*

A. An *Improper Diphthong* is where the Sound of but one of the two Vowels is heard; as, *e* in *People*, &c.

Q. *Which are the Improper Diphthongs?*

A. The *Improper Diphthongs* are *aa, ea, eo, eu, ee*, &c.

* *When a Proper Diphthong loses its natural Sound, and changes it to any other simple Sound, it ceases to be a Proper, and becomes an Improper Diphthong, as having only the Sound of one single Vowel; except where *u* sounds like *oo*, as in *could, should, would*; for *oo* is also a Proper Diphthong.*—*These double Vowels often occur at the End of Words, when the latter is of no Use at all, but only from the Custom of our Language, which seldom ends a Word with any of the Vowels but *e* or *y*; as, *Lie, die, toe, shoe, foe, true, virtue, day, play, lay, say*.*

ie, oa, œ, (oe) ue, ui, (likewise æ from the Latin, which is still used in some proper Names) and they are sounded in the Manner following, viz.

sounded like

- | | | | | |
|----|---|------------|---|----------------------------------|
| 1. | } | a long in | { | Aaron, Baal, &c. |
| aa | | a short in | | Isaac, Canaan, &c. |
| 2. | } | a short in | { | hearken, Heart, hearty. |
| ea | | e short in | | Breath, Breast, dead, dealt. |
| | | e long in | | Beam, deal Retreat. |
| 3. | } | e short in | { | Jeopardy, Leopard, Leonard. |
| eo | | e long in | | People, feodatory, feodal. |
| | | o short in | | George, Geography, Georgics. |
| 4. | } | o long in | { | Shew, Shrewd, Shrewsbury. |
| eu | | u long in | | Dew, Deuce, Pleurisy, Jewel. |
| 5. | Ee always retains its long Sound; as, Creed, Speed, &c. | | | |
| 6. | } | e long in | { | Belief, Besiege, Chief, Cashier. |
| e* | | e short in | | Fierce, pierce. |
| 7. | } | o long in | { | Boat, Coat, Goat, Soap. |
| oa | | ai — in | | Goal, (a Prison) Goaler.† |
| 8. | } | e long in | { | Oeconomy, Phœnix. |
| oe | | o long in | | Doe, Foe, Sloe, Toe, Woe. |
| 9. | } | e short in | { | Guest, Guesſ, Guerdon, &c. |
| ue | | u long in | | Acrue, Avenue, ensue. |

B

10.

* At the End of Words it is writ with y; as, busy, crucify, &c. and not busie, crucifie. — Two Vowels coming together, making an Improper Diphthong, the latter generally lengthens the former, except in this, where the latter is sounded long.

† It will be better to write it always Ja'l, as it is sometimes done.

10. } *i* short in { Biscuit, build, rebuild, &c.
 ui } *i* long in { guide, quite, beguile, disguise.
 } *u* long in { bruise, recruit, Fruit, &c.

e, is sounded as *e* long in *Aeneas*, *Ætina*, &c.

Q. Are not the Vowels in these Improper Diphthongs sometimes parted, and make two distinct Syllables?

A. 1. They are parted mostly in compound Words, where the next Syllable begins with a Vowel; as, *re-iterate*, *re-imburse*, *Pre-amble*, &c.

2. In Words ending with *ed* or *er*; as, *Di-er*, *Clothi-er*, *di-ed*, &c.

3. In Hebrew Words; as *Zo-an*, *Zo-ar*, *Gilbo-a*.

4. In Greek Words; as, *Cæsare-a*, *Ide-a*.

5. Words from the Latin; as *be-atitude*, *cre-ate*, *crea-tor*, *qui-et*, *Soci-ety*, &c.

Also in some English Words; as, *Miscre-ant*, *Venge-ance*, *Cru-elty*.

Of Triphthongs, or Treble Vowels.

Q. Do more than two Vowels ever meet together in a Syllable.

A. Yes, sometimes three; as *eau* in *Beauty*, and are called a *Triphthong*, when they make but one Syllable.

Q. How many Triphthongs are used in English?

A. We have adopted seven, and mostly from the French; as 1. *eau*, in *Beauty*. 2. *ieu*, in *Lieu*. 3. *iew*, in *View*. 4. *uai*, in *Quail*. 5. *uea*, in *Quean*. 6. *uee*, in *Queen*. 7. *eye*, in *Eye*.

Q. How are they sounded?

A. The first three as *u* long; the fourth as *ay*; the fifth and sixth as *e* long; and the seventh as *i* long.

C H A P. IV.

Of the CONSONANTS.

Q. *WHAT* is a Consonant?

A. A Consonant is a Letter that has not any vocal Sound without adding a Vowel before or after it; as *m*, which is sounded *em*; *p*, which is sounded *pe*.

Q. *How many Consonants have we in English?*

A. Twenty-one; namely, *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z.**

The first Division of Consonants.

Q. *What is the first Division of Consonants.*

A. Single and double Consonants.

Q. *Which are Double and which are Single?*

A. *X* and *z*, made of *cs* and *ds*, are Double Consonants; and all the rest are Single ones.

The second Division of Consonants.

Q. *What is the second Division of Consonants?*

A. Mutes and Semivowels, or Half Vowels.

Q. *What is a Mute?*

A. A Mute is a Letter which cannot be distinctly sounded without a Vowel added; such are *b, c, d, f, j, k, p, t, v.*

Q. *What is a Half Vowel?*

A. A Half Vowel is a Letter which has some imperfect Sound without a Vowel added; such are *f, h, m, n, r, s, y*; four of which are called Liquids, namely, *l, m, n, r.*

Q. *Why are these called Liquids?*

A. Because of that easy Motion with which they softly glide away after a Mute in the same Syllable,

B 2

ble,

* They are called Consonants from being those Letters that agree with the Vowels in expressing Sounds.

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ble, without any Sound; as *ble* in *blemish*, and *pro* in *probable*.†

B.

Q. *What is observable of b?*

A. Some Words ending in *mb*, quite lose the Sound of *b*; and are pronounced short; as *dumb*, (*dum*) *Crumb*, (*Crum*) *Lamb*, (*Lam*) *Lim*, (*Lim*) *Plumb*, (*Plum*) *Thumb*, (*Thum*.)

And some do it with *bt* final, or middle; as, *Debt*, (*Det*) *Doubt*, (*Dout*) *Debtor*, (*Detor*) *Subtile*, (*Suttle*.)

Q. *In what Words does b lose its Sound, and serve only to lengthen the Syllable?*

A. *B*, like *e* final, lengthens the foregoing Vowel in *climb*, (*clime*) *Womb*, (*Wome*) *Coxcomb*, (*Coxcome*.)

C.

Q. *What have you to say concerning the Letter c?*

A. This Letter must not be put between two Consonants, as *drink*, not *drinck*, except before *b*, as *Match*, *Watch*.

Q. *How many Sounds has c?*

A. Two; a soft Sound like *f* in *Cedar*; and a hard Sound like *k*, in *Cat*.

Q. *When is c to be sounded soft?*

A. 1. Before *e*, *i*, and *y*; as in *cement*, *City*, *Cypher*, except *Sceptic*, *Scheme*.

2. *C* is also sounded soft before an *Apostrophe*, (') denoting the Absence of *e*, or as if *e* was written before

† *A Mute is silent, or has very little Sound of itself.—A Semi-Vowel partakes of a simple Sound.—And a Liquid is so called from the Lips or Tongue being made use of to direct the Sound to the Letter following.*

fore a Consonant, and yet silent; as *danc'd*, (danced)
plac'd, (placed.)*

Q. *When is c to be sounded hard?*

A. C is hard like *k* before *a*, *o*, *u*, and the Consonants *l*, *r*; as, *Can*, *Cord*, *Cub*, *clean*, *Crab*; and at the End of a Syllable or Word, as, *Ac-cord*, *Fro-lic*, &c. Also sometimes before *h*; as *Chord*, *Cho-lic*, &c.

Q. *When is c not sounded?*

A. C before *k* is quite lost in Monosyllables; as, *Back*, *Crack*, &c.

And in these Words, *Schism*, (Sizm) *Verdict*, (Verdit) *Indictment*, (Inditement) *Victuals*, (Vittels) *Victualler*, (Vitler) &c.

Q. *When is ch sounded like k?*

A. Ch is sounded like *k* in most foreign Words, and especially in the proper Names of the Bible; as, *Archippus*, *Archangel*, *Baruch*, *Chemist*, *Choler*, *Chaos*, *Character*.

Q. *Are not some particular Words excepted?*

A. The ancient English Sound of *ch* is usually retained in these Words, *Archbishop*, *Archdeacon*, *Raphael*, *Cherubim*, *Arch*, *Architect*.

B 3

Q.

* As there is no Difference in the Sound of *f* and *c* before *i*, and *y*, it is one of the hardest Things in the English Tongue, to know when to write the one, and when the other, there being no settled Rule for this Purpose; and Grammarians multiplying Observations, rather confound than help the Learner: Since that Rule can be of little Service that admits of such a vast Number of Exceptions: In this or any other Case, until the Learner be confirmed in a correct Way of Spelling, let him not trust his uncertain Judgment, without consulting a Dictionary, when he meets with a Word of which he has not a just Idea: And to prevent his mistaking the same Word another Time, he should write it down in his Pocket-Book, which is the best Method to improve him in Spelling truly.

Q. How is the French ch sounded?

A. The French sound ch like sh; and we retain that Sound in many Words immediately received from them; as Chevalier, (Shevalier) Machine, (Masheen) Capuchin, (Capusheen) Chaise, (Shaize) Champagne, (Shampagne.)

Q. Can you give another Observation of the Sound of ch?

A. Ch is pronounced as qu in Choir, (Quoir) Chorister, (Quorister.)

Also *ch* at the End of a Word takes *t* before it, as, *Ditch, Watch*, except some few common Words, as, *much, such, rich, which.*

D.

Q. What is observable of d?

A. The Termination ed is often shortened into t; as burned, burnt; shipped, shipt; ripped, ript; blessed, blest; tossed, tost, &c. But this shortning is never to be used when any Word in d or t final takes the Terminations ed after it; as, land—landed, not land'd; part—parted; not part'd: Nor even when d or t follows it in the next Word.

Q. Is ever the Sound of d lost?

A. D is not sounded in Ribband, (Ribbon) Diamond, (Dimon.)

F.

Q. What are your Observations on the Sound of f?

A. 1. F in the Word of, is sounded strong, like v; as, the Lord Mayor (ov) London.

But *off* (at a Distance) is sounded with a fine Aspiration; as, *to keep off, to carry off*, (as if it was *oph*.)

2. *F* in the Plural Number, is actually changed into *v*, and has its Sound; as, *Life—Lives, Wife—Wives.*

G.

Q. How many Sounds has g?

A. It has two Sounds, like c, the one hard and the other soft.

Q. When is g sounded hard?

A. G is always hard before a, o, u, l, r; as, *Garment, gone, Gun, Glass, grow*; before ui at the Beginning, and er sometimes at the End of Words; as, *Guilt, Guide, Anger, longer*; and at the End of a Syllable, or Word; as, *bring, bring-ing*: Also when gg come together, they are both hard, though e or i follows, as *Beggar, Dagger*; except *suggest, Suggestion*.

Q. When is g sounded soft?

A. G is usually sounded soft before e, i, and y; like je, and ji; as, *Gender, Ginger, Gypsy, &c.*

Q. Are there not some Exceptions?

A. Yes, there are three Sorts of Exceptions.

1. All proper Names in the Bible have g hard before e and i, because they are always so pronounced in their Originals; as, *Gethsemani, Gihon, Gilboa, &c.* and some others; as, *Gilbert, Argyle*.

2. G before e is hard in the following common Words; *beget, forget, Geer, Geese, get, Gewgaws, Gelding*.

3. G before i, is hard in these Words; *begin, begirt, forgive, giddy, Gift, Gills, gild, gilt, Gilder, Gimlet, gird, Girdle, Girl, Girth, give, &c.*

Q. Is g ever sounded like dg?

A. In a few Words; as, *Roger, College, Digit, Flagelet, frigid, Legerdemain, Magic, Pigeon*.

Q. Is the Sound of g ever lost?

A. 1. G before m and n in the same Syllable, is silent; as *Signior, (Senior) Sovereign, (Sovereign) Phlegm, (Fleme) Sign, (Sine) deign, (dein) reign, (rein) arraign, (arrain) Gnat, (Nat) &c.*

Q.

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Q. How is gh sounded in the beginning of Words?

A. Gh in the Beginning of Words sounds like g hard; though it is very rarely used; as *Ghittar*, *Ghost*.

Q. Is not gh sounded sometimes like ff and ro?

A. 1. The proper Sound of gh is out of the Throat; but to take off the Roughness, it is grown customary to sound it like ff; as *cough*, (*coff*) *laugh*, (*lass*) *enough*, (*enuff**) &c. and sometimes to neglect it quite.

2. The Sound of gh at the End of several Names of Places is the same as ro; as *Edinburgh*, (*Edinburro*) *Gottenburgh*, (*Gottenburro*) *Hamburgh*, (*Hamburro*.)

Q. Can you give any Example where gh is not sounded?

A. Gh is not sounded in the following Words, but only lengthens the Vowel; as, *Almighty*, (*Almity*) *Daughter*, (*Dauter*) *delight*, (*delite*) *Right*, (*Rite*) *though*, (*tho'*) &c.

H

Q. Is h to be sounded at the End of Words?

A. H is not sounded at the End of some Words; as, *Jehovah*, *Messiah*, &c. but is always sounded if t, o, r, c goes immediately before it; as, *match*, *catch*, *batb*, *Barb*, &c.

Q. What do you observe further about h?

A. 1. H is almost silent in *John*, *Thomas*, *Honour*, *Heir*, *honest*. 2. H

* *Enough*, when it signifies a sufficient Quantity, sounds as here, *enuff*: But, when it signifies a sufficient Number, it sounds *cnow*; and it would be better to write it so.

2. *H* is not written before any final Consonant but *t*; as, *Knight*, *Light*, *might*.

3. *H* is lost after *r*; as, *Rhine*, *Rheum*, *Rhetoric*, *Rhenish*.

J.

Q. What is observable of j?

A. If this Letter be always tailed, as it ought to be, and the Learner accustomed to call it *ja*, no other Rules or Observations are necessary about it: It always begins a Syllable, and is put before Vowels only; as, *James*, *Joseph*, *June*, &c. and always bears the soft Sound of *g*.

K.

Q. What is observable of k?

A. The chief Use we have for *k* in the Language, is to express the hard Sound of *c* before *e* and *i*; as, *keep*, *kill*, &c. being never put before any other Letter but *n*, and then mostly silent, or expressed in an imperfect Manner; as, *Knack*, (*Nack*) *Knight*, (*Night*) &c.

Q. Have you no farther Observations on the Letter k?

A. *K* is mostly omitted in the ending *ick*, in Words of two or more Syllables, such as *Musick*, *Logic*, *Arithmetic*; and, though it was the old established Way of Spelling, to retain it, all our best modern Authors leave it out as a superfluous Letter, as *c* at the End of Words and Syllables is always hard like *k*, without *y* or silent *e* to soften it, as in *Chace*, *Trace*, *Mercy*, &c.

L.

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L.

Q. What is observed of the Sound of l?

A. It is sometimes founded like r; as in the Word Colonel, (Cornel.)

Q. What Words leave out l in the Pronunciation?

A. L is silent in a few common Words, as *Folk*, (Foke) *Psalm*, (Psaum) *Salmon*, (Sammon) &c. also in some Names of Places; as, *Alnwick*, (Anwick) *Lincoln*, (Lincon) &c.

Q. What have you further to observe concerning l?

A. 1. L in Words of one Syllable, is usually doubled at the End; as, *all*, *well*, *will*, *toll*, *full*, &c. except when a Diphthong comes before it; as, *hail*, *feel*, *Fool*, *Soul*: Words compounded with *all*, are also written with one l; as, *Almighty*, *almost*, *always*, &c.

2. No Words of above one Syllable end in ll; as, *beautiful*, *faithful*, &c. except a few Words accented on the last Syllable.

M.

Q. What is observed of the Letter m?

A. M sounds like n in the Words *Accomp*, (Account) *Accomptant*, (Accountant.)*

N.

Q. What Words leave out n in the Pronunciation?

A. N is never heard at the End of a Word after m; as, *Autumn*, *Column*, *condemn*, *contemn*, *damn*, *limn*, *solemn*; but n must be written, because the Words have mostly a foreign Derivation.

P.

Q. In what Words is p written and not founded?

A.

* They are commonly written, Account, Accountant.

A. *P* is very obscure, if not quite lost before *s* at the Beginning of Words; as in *Psalmist*, *Psalm*, *Psalter*; or between *m* and *t*; as, *tempt*, *Attempt*, *exempt*, *Contempt*, *empty*, *sumpter*, *Symptom*.

Q. How is *ph* to be sounded?

A. When *Ph* is in one Syllable, it always sounds like *f*; as, *Phantasy*, *Diphthong*, *Epitaph*: But when it is in different Syllables, each has its natural Sound; as, *Shep-herd*, *up-hold*, &c.

Q. Is the Sound of *ph* ever changed?

A. In some Words it sounds almost like *v*; as, *Stephen*, (*Steven*) *Nephew*, (*Nevev*.)*

Q.

Q. How is *q* sounded?

A. Like *ku*, or *k*, and has always *u* after it. It ends no Words without *e* after it; and that but a few from the *Latin* in *quus*; as, *oblique*, *antique*, from *obliquus*, *antiquus*; in which the *que* sounds like *hard*, or *k*, and must be so pronounced. Words from the *French* mostly change *que* into *c*, or *k*; as, *risk*, *traffic*, from *risque*, *traffique*.†

R.

Q. What is observable about *r*?

A. It is sometimes sounded double; as in *Forage*, *Parish*, *perish*, &c.

And it is lost in some Words; as, *Worsted*, *Woofet*.)

S.

Q. How many Sounds has *s*?

A.

* Note, *Ph* is silent in *phthysic*, (*tific*) *phthysical*, (*tifical*.)

† Some reckon this a needless Letter, because *c* hard or *k*, might supply its Place; but its Use is manifested at the Beginning of Words; as in *Queen*, *Question*, &c.

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A. Two: 1. A soft Sound, like hissing; and this is its proper and natural Sound.

2. A hard and more obscure Sound, like z, at the End of Words; also after an improper Diphthong in the Middle of Words.

Q. Can you give any Example of the soft hissing Sound of s?

A. This, thus, us, yes; but all Monosyllables except these four, end with the strong hissing Sound of s, and are mostly written with ss; as, hiss, bless, &c.

But in Words of more than one Syllable, after ou, the s is not doubled: as, glorious, gracious, tedious, &c.

Q. Can you give any Example of the hard Sound of s?

A. As, bas, his, was; and it is always thus sounded at the End of Monosyllables ending with single s; (except the four before-mentioned, namely this, &c.) and after an improper Diphthong in many Words; as, raise, Praise, Reason, graciously, Righteousness, &c.

Q. What other Observations have you of s sounding hard?

A. 1. S is sounded hard like z, in all Words of the plural Number, and in all Verbs of the third Person singular; as, Names, Worms, he hears, she reads.

2. At the Beginning of Words; as, safe, sober, &c.

*3. When it follows a long Syllable; as, grows.**

Q. In what Words is s not sounded?

A. S is not sounded in Carlisle, (Carlile) Viscount, (Vicount) Island, (Iland) Isle, (Ile) &c.

* *The small short s has no Place but when it is the last Letter of a Word. the long s serving every other Place where the Capital S is not used.*

T.

Q. How is ti sounded before a Vowel?

A. Like sh; as Nation, Oblation, &c.

Q. Are there not some Exceptions?

A. Yes; there are four Exceptions:

1. *Ti* keeps its own natural Sound at the Beginning of Words; and when *f* goes immediately before it; as, *Title, Celestial.*

2. Before a Consonant in the same Syllable; as, *elastic, Tillage, &c.*

3. Comparatives in *er*, and Superlatives in *est*, from Adjectives ending in *ty*, give *ti* its natural Sound; as, *mighty, mightier, mightiest.*

4. Names plural, and the second and third Persons of Verbs ending in *ty*, give *ti* its natural Sound; as, *Cities, Duties, to empty, thou emptiest, he emptieth, and emptied; and from pity we say pitiable.**

Q. Does st any where sound like ff?

A. St sounds like *ff* lost in such Words as these, *Apostle, Bistle, Bustle, Castle, Epistle, Gristle, nestle, rustle, Thistle, whistle, wrestle.*

Q. If c, s, or t, going before i, followed by another Vowel, sound alike; as in Musician, persuasion, Imitation; how must we know when to write one, and when another?

A. 1. All Words of this Kind are derived from others; and therefore when the original Words end in de, s, or se, then si is used; as, persuade—Persuasion, confess—Confession, confuse—Confusion, &c.

2. If the original Words end in *ce*, or *e*, then *ci* is used; as, *Grace—gracious, Music—Musician.*

C

3. But

* *T* single in some Words, sounds like *tt*; as, *Latin, City, Patent, Titular, &c.*

3. But if they end with *t* or *te*, then *ti* is used as *Seet*—*Section*, *imitate*—*Imitation*; except *submit*—*Submission*, *permit*—*Permission*, &c.

Q. *How is th sounded?*

A. When *th* come together in a Syllable, they are to be considered as but one Character, and sounded at one Breath, like the Greek Θ *Theta*; as in *thin*, *Thumb*, &c. And in like Manner are *ch*, *ph*, *sh*, and *wh* sounded at one Breath.

V.

Q. *What do you observe of the Consonant v?*

A. That it is to be pronounced like *ev*, or *ve*.

Q. *In what Position is it used?*

A. It goes before all the Vowels, but never follows them without *e* silent after, or at least, understood; as, *vast*, *vend*, *Voice*, *vulgar*, *have*, *live*, *love*, *lov'd*, for *loved*.

It follows the Consonants *l* and *r*; as, *Calver*, *carve*, &c.

IV.

Q. *What are your Observations where the Letter w is written but not sounded?*

A. 1. *W* is written, but not sounded, in *Answer*, *Sword*, *Whore*, *Swooning*, &c.

2. It is never sounded before *r* in the same Syllable; as, *wrap*, *Wrath*, *Wreath*, *Wretch*, *bewray*, *wrong*, *wrought*, *wroth*, *awry*.*

3. *W*

* If each Letter was always pronounced with one and the same Sound as such Letter denotes, the Art of TRUE SPELLING might be easily attained; but several silent Letters being introduced into our Language, to write correctly is thereby rendered much more difficult, and is only to be acquired by frequent Exercises in Spelling, and carefully observing the Language as it now stands.—Some of the silent Letters have been adopted, and are retained

3. *W* is used both as a Vowel and a Consonant ; before, or between Vowels it is a Consonant ; as, *Want, went Winter, Fewer* ; but after *a, e, o*, it is a Vowel ; as, *Awl, bawl, Dew, few, how, now, &c.*

Q. *How is wh sounded?*

A. *Wh* is never met with but in Words purely English ; as, *Wheel, where, when.*

X.

Q. *What do you observe of the Letter x ?*

A. 1. *X* is a double Consonant, and hath no Sound of its own.

2. At the Beginning of Words it is always sounded like *z* ; as in *Xenophon.*

3. In the Middle and End of Words it sounds like

C 2

like

ained out of Custom, to soften and meliorate the Language, as *g* in *Foreign, Sovereign, and u* in *Honour, Labour, there being no such Letters in their Originals, Forain, Souverain, from the French ; or in Honor, Labor, from the Latin.*—But most of them are retained to trace out the original Tongue we have borrowed these Words from, in which they have full Power ; as *b* in *Debtor, Doubt, g* in *reign, &c.* in Conformity to their Originals, *Debitor, Dubium, regno, from the Latin ; and i* in *Gardiner, t* in *Mortgage, &c.* from the French, *Jardinier, Mort—Death, and gage—Pledge.* Though this Conformity in several English Words is certainly of great Service to Foreigners, &c. yet to observe it always would make such violent and unnatural Alterations, as the Genius of the English Language can never comply with, such as *Charm, in Carm, Envy—Invy, obtain—obtaine, Earth—Erth, Purse—Burse, Less—Lass, &c.* it being evident the three former are derived from the Latin Words *Carmen, Invidia, and obtineo* ; and the three latter from the Greek ones *Ega, Buga and Elagcov.*

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like *cs*, or *ks*; as in *Xerxes*, *Wax*, *sounded Zertses*, *Waks*, &c. and never begins a Syllable but in proper Names.

Z.

Q. What do you observe of the Letter z?

A. Z has a compounded Sound, and sounds like *is*; as, in *Zeal*, *Zone*, &c.

It may go before or after any of the Vowels, but never immediately before or after any of the Consonants.

C H A P. V.

Of SPELLING, or the DIVISION of WORDS into SYLLABLES.

Q. WHAT is Spelling?

A. Spelling is an useful Art, which shews,

1. How to take Words asunder into convenient Parts, in order to shew their true Pronunciation, and original Formation.

2. How to join Letters and Syllables together, which are divided, so as to compose Words by them.

Q. Are these two Ways of Spelling preparatory to Reading?

A. Both; namely, the dividing of Words already made into Syllables and Words; and, out of these to make up the same Words again; as in spelling the Word *merciful*, we say *m-e-r—mer—ci—ci—f-u-l—ful—merciful*: So that the Word is first divided into its Parts, and then set together again.

Q. What is a Syllable?

A. A Syllable is a complete Sound uttered in one Breath, and may consist of one single Vowel, or of a double Vowel, joined to one or more Consonants; as, *a*, *Book*, *o-be-di-ent*, &c. but without a Vowel

no Syllable can be formed, because *bnd*, *rmp*, or any other Consonants cannot be pronounced.

Q. How many Letters may there be in a Syllable?

A. Eight, as in Strength.

Q. How many Syllables may be in a Word?

A. No Word has above seven or eight; (few in English have so many) as, co-es-sen-tial-i-ty, in-com-pre-hen-si-bi-li-ty.

Q. Is a true Division of Words into their Syllables very necessary for true Pronunciation?

*A. Yes; for Reading, being nothing but a rapid or quick Spelling, whoever spells or divides Words improperly, must consequently read and speak so; as, suppose a Boy, in reading the Words *Dan-ger*, *Dan-cer*, rightly divided, should say, *Dang-er*, *Dant-er*, it would be easily perceived he had pronounced and corrupted these Words as far wrong in speaking as in spelling; so that without a true Division, our Speech itself would be improper, and hardly intelligible.*

Q. How must we then learn to divide English Words, rightly into Syllables?

A. By observing the five following Rules, by which, all English Words may be properly divided, viz.

General RULES for dividing WORDS into SYLLABLES.

RULE I.

IF two Vowels come together, not making a Diphthong, they must be divided; as, *Li-ar*, *Li-en*, *Ru-in*.*

C 3

RULE

* Observe what Vowels are in each Word; for there is generally but one Vowel to one Syllable.

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R U L E II.

Two of the same Consonants must be parted; as, *Ab-bot, ac-cent, ad-der, of-fer, &c.*

R U L E III.

A single Consonant between two Vowels must go to the latter; as, *a-ny, ba-con, ca-pon, de-cent*; except *x*, which is always joined to the former.

R U L E IV.

Two Consonants between two Vowels must be parted; as, *Ani-ver, Dam-sel, &c.* except the latter Consonant be *l* or *r*, and then it takes the other along with it to the latter Vowel; as, *A-pron, Fa-brid, Cy-clops, Re-flect, &c.* And,

Ch, ph, sh, th, and wh, which always go together in Spelling.*

R U L E

* *Tho' the Tables of Words (in their Division) vary a little from the former Editions of this Book, as well as from more established Books of the Kind, yet as this Rule is an evident Improvement, and must as such be generally received, no other Apology is requisite than to say, That the Author holds it as a Principle to own Conviction as soon as 'tis felt, and to make Alterations and Improvements accordingly.—This Rule remedies the Entanglements of initial Letters, comprehends four of the Rules laid down in other Books, and gives Words their proper Pronunciation. [See Examples under it in the NEW ENGLISH TUTOR; in which Table all you there see in Italic Characters, where two Consonants would go together, and require a double Accent for Pronunciation, by this will be divided and pronounced properly without that impotent Help.]—Thus much may suffice for any Alterations that have been made in the foregoing Editions, or for what may appear in this in Conformity to the above-mentioned Book; which, however plain and simple it may appear, is not therefore the less valuable, being constituted into a more practical System perhaps (particularly in the orthographical Part) than any other that has yet appeared.*

RULE V.

All the single *original* or *primitive Words*, must keep their own Letters and Syllables, or additional Parts; namely, the *Prepositions* and *Terminations* must be spelled separately and distinctly by themselves; as, *en-able*, *un-equal*, *Bond-age*, *zeal-ous*, &c.*

Except 1. Such *original Words* as take only *y* after them for their *Termination*, have as many of the foregoing Consonants joined to it as can begin a Word; as, *war-ty*, *cras-ty*, &c.

2. Such as end in *e*, and lose it before the *Termination*; as, *write*, *wri-test*, &c. are to be spelled by the common Rules: But if the *Termination* begins with a Consonant, the final *e* is still kept; as, *Abatement*, &c. and sometimes before the *Vowel a*; as, *improve-able*, *change-able*.

3. *Original* or *primitive Words*, ending with any of the above *Terminations*, as, *capitulate*, cannot be divided *capitul-ate*, *capitul* being no *primitive Word*, &c.

The *Tables of initial Letters* are omitted; because 'tis to be observed that *l* or *r* preceding any other Consonant, constitute a double initial Letter; and that *ch*, *ph*, *sh*, and *wh*, before *l* or *r*, constitute the treble Initials.

NOTE.

* Words of one Syllable ending with a Consonant, and no Diphthong preceding it, have always the Consonant doubled when compounded with a Termination that begins with a Vowel, as a Man, manned, Pen, penned, Stop, stopping, Drop, dropping, &c. also Words of more Syllables, when the Accent lies on the last Syllable ending with a Consonant, have it likewise doubled in the Derivative, pre-fer, pre-ferred; com-pel, com-pelled; ac-quit, acquit-ted, &c. All such Words are best divided by Rule 2d.

N O T E.

The Endings *cial*, *tial*, *cian*, † *sion*, *tion*, should not, (according to the modern Way of pronouncing) be parted in spelling, being so many distinct Sounds, which cannot be divided without being corrupted; for the *ci*, *si*, or *ti* are always sounded like *sh*, in the last Syllable of Words; as,

* <i>Ar-ti-fi-"cial</i>	} sounded si	<i>artifi-shal</i>	} or {	<i>shall</i>
<i>Sub-stan-tial</i>		<i>substan-shal</i>		
<i>Mu-si-"cian</i>		<i>Musi-shan</i>	} or {	<i>shin</i>
<i>E-gyp-tian</i>		<i>Egyp-shan</i>		
<i>Per-sua-sion</i>		<i>Persua-shon</i>	} or {	<i>shun</i>
<i>Sal-va-tion</i>		<i>Salva-shon</i>		

Whether this be a Propriety or not, I shall not absolutely determine, (as it is a Matter of Dispute among the Critics); however, we cannot find one Instance in good Poetry, where any of the said Endings counts more than one single Syllable.

E X A M P L E S.

*When the dull Ox, why now he breaks the Clod,
Now wears a Garland, an Eryp-tian God.
No, 'tis reply'd the first Almighty Cause,
Acts not by par-tial, but by gen'ral Laws,*

That

† These two commonly take a Letter from the primitive Words; as, *transgress*, *Transgres-sion*, *inspect*, *Inspection*, *perfect*, *Perfection*.

§ Except when *i* precedes the *ti*; as, *Ques-ti-on*, *celes-ti-al*, &c.

* The *ci* in this Position has mostly a double Accent; which see fully explained in Page 43.

*That Reason, Passion, answer one great Aim;
That true Self-love and So-cial are the same.* POPE.

*Freed by the Terror of the Victor's Name,
The rescu'd States his great Protec-tion claim.*

ADDISON.

CHAP. VI.

Of STOPS and MARKS.

THE Stops are used to shew what Distance of Time must be observed in Reading: They are so absolutely necessary to the better understanding what we read and write, that, without a strict Attention to them, all Writing would be confus'd and liable to many Misconstructions.

Stops, considered as Intervals in Reading, are six; namely, a *Comma*, *Semicolon*, *Colon*, *Period*, *Interrogation*, and *Admiration*. A *Comma* stops the Reader's Voice, whilst one may deliberately count the Number *one*; the *Semicolon*, *one, two*; the *Colon*, *one, two, three*; the *Period*, *Interrogation*, *Admiration*, or *Exclamation*, *one, two, three, four*.

The CHARACTERS of STOPS are, viz.

1. A *Comma*, placed at the Foot of a Word and marked, thus (,)
2. A *Semicolon*, a Point over a *Comma* (;)
3. A *Colon*, two Points (:)
4. A *Period*, a single Point at the Foot of a Word (.)
5. A Note of *Interrogation*, or asking a Question (?)
6. A Note of *Exclamation* or *Admiration* (!)

Th

The MARKS, &c. are these that follow.

- | | |
|---------------------|-----------------------|
| 1. Accent (') | 11. Paragraph (¶) |
| 2. Apostrophe (') | 12. Crotchets [] |
| 3. Asterism (*) | 13. Parenthesis () |
| 4. Breve (˘) | 14. Quotation (") |
| 5. Caret (^) | 15. The End of a Quo- |
| 6. Circumflex (^) | tation (") |
| 7. Diresis (¨) | 16. Section (§) |
| 8. Hyphen (-) | 17. Ellipsis (—) |
| 9. Index (⁞) | 18. Brace ({ }) |
| 10. Obelisk (†) | |

STOPS exemplified and explained.*

A *Comma* (,) may be used in several Situations;

1. After every distinct Word of Numbers; as, *one, two, three, six, ten, twenty, &c.*

—After every distinct Figure of Numbers; as, *1, 2, 3, 6, 10, 20, &c.*

—After every Quality belonging to the same Name, except the last; as, *a discrete, sensible, generous, honest Man.*

—After bare Names of Persons, &c. called upon or spoken to; as, *Remember not, O Lord, our Offences;* or Things distinctly mentioned; as, *Alas, Elm*

* Several Grammarians refer the treating of Stops and Marks till after Syntax, not considering them absolutely necessary to be known till the Scholar be fit to apply them to their proper Purposes in Writing: Whilst others advance, that a more early Knowledge of such of them as are used as Intervals in Reading, &c. is found to be the most expeditious Method in forwarding a Learner, by giving him the Sense of what he reads (which without such a Knowledge of them might be confused and unintelligible) it is therefore thought proper to give them a Place here.

Elm, Oak, &c. Sheep, Oxen, Horses, &c. James, Robert, William, Honour, Power, &c.

—After every the least distinct Clause of a Sentence, which is Part of a more perfect one; as, *Nature clothes the Beasts with Hair, the Birds with Feathers, and the Fishes with Scales.*

—An Interjection alone must be pointed from the rest; as, *Shah! trouble us not with Trifles.*

—Before the Conjunction *and*, when it connects the Parts of a Sentence; as, *Life is precarious, and Death is certain*; but not when it couples only Words; as, *the Critic and Pedant are too often united.*

2. A Semicolon (;) is made Use of when half the Sentence is left behind, and to distinguish Contrarieties; as, *Are you humble, teachable, adviseable; or, stubborn, self-willed, and high-minded?*

—When several Names with their different Qualities have equal Relation to the same Verb; as, *he was a Man of regular Conduct; of a sweet, facetious, forgiving Temper; of a charitable, humane Disposition, &c.*

3. A * Colon (:) is made Use of to distinguish a perfect Sentence, which has a full Meaning, of its own; but yet leaves the Mind in Suspence and Expectation to know what follows; as, *An envious Critic cannot forbear nibbling at every Author that comes in his Way: Nor can even the most admired Poet that ever wrote escape him.*

A Colon is generally used before a comparative Conjunction in a Similitude; for Example, *As an ill Air*

* Chambers's Dictionary says, Grammarians are not agreed about the precise Difference between the Colon and Semicolon; and therefore those two Pauses seem to be used by many Authors indifferently.

Air may endanger a good Constitution: So may a Place of ill Example endanger a good Man.

—When the latter Clause is connected by a Relative referring to some Name in the former; as, *It is no Diminution to a Man to have been in the Wrong: Perfection is not his Attribute.*

4. The *Period*, or full Stop, (.) is used at the Conclusion of a Sentence, and shews that the Sense is complete and ended; as, *Fear God. Honour the King.*

5. A Note of Interrogation (?) is put after a Question asked; as, *What shall we do? When shall we come?*

6. A Note of Exclamation or Admiration (!) is used when something is admired or exclaimed against; as, *Oh the Idleness! Oh the Perverseness of the Boy!*

MARKS, &c. explained.

1. An *Accent* (') being placed over a Vowel, denotes that the Tone, or the Stress of the Voice in pronouncing, is upon that Syllable; as, in *Báptism*.

2. *Apostrophe* (') at the Head of Letters, denotes some Letter, or Letters, left out for quicker Pronunciation; as, *I'll*, for *I will*; *lov'd*, for *loved*; *wou'dst*, for *wouldst*; *sha'n't*, for *shall not*; *ne'er*, for *never*.

3. *Asterism* (*) guides to some Remark in the Margin, or set at the Foot of the Page: Several of them set together signify, that there is something wanting, defective, or immodest in the Passage of the Author; thus****

4. *Breve* (˘) is a Curve or crooked Mark over a Vowel, and denotes that the Syllable is sounded quick, or short; as, *Hät, Bät.*

5. *Caret* (^) denotes a Letter, Syllable, or Word to be left out in a Sentence, by Mistake in

Writing

Writing or Printing; and this Mark (Δ) is put under the Interlineation in the exact Place where it is to come in; as, *are*

Justice and Temperance Δ *excellent Virtues.*

6. *Circumflex* ($\hat{}$) is shaped something like the *Caret*; when used it is placed over a Vowel in a Word, to denote a long Syllable; as *Euphrâtes*.

7. *Dieresis*, ($\ddot{}$) or *Dialysis*, is noted by two full points at the Top of the latter of two Vowels, to dissolve the Diphthong, and to divide it into two Syllables; as, *Capernaûm*.

8 *Hyphen* (-) is a streight Mark across, which being set at the End of a Line, denotes, that the Syllables of a Word are parted, and that the Remainder of it is at the Beginning of the next Line.

Whenever a Word is thus parted at the End of a Line, the Syllables must be carefully separated by the Rules for dividing.

It is used also to join or compound two Words into one; as, *Ale-house, Inn-keeper, &c.*

In this Case, the latter must never begin with a Capital, except Names of Countries, Towns, or Office; as, *South-Britain, North-Britain, West-Ireland, Attorney-General, &c.*

If placed over a Vowel, it denotes it long; as, *ate*; and in Writing it is called a *Dash*, and signifies the Omission of *m* or *n*; as *Nothing is more commendable thâ fair Writing.*

9. *Index* (☞) or the Fore-finger pointing, signifies that Passage to be very remarkable against which it is placed.

10. *Obelisk* ($\dagger$) is used as well as the *Asterism*, ($\ast$) direct to some Note or Remark in the Margin, at the Foot of the Page: And this is also done by parallel Lines, as ($\parallel$); sometimes by a double Obelisk, ($\ddagger$); and, at other Times, by Letters

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or Figures included within a *Parenthesis*, thus (1), or thus a.

11. *Paragraph* (¶) is used chiefly in the Bible and denotes the Beginning of a new Subject, or Matter.

12. *Parenthesis* () is used when, after a Sentence is begun, another Sentence, or Part of a Sentence is put in, before the first be finished, which serves to explain and enlarge the Sense; as, *If you take Pleasure in lying, Truth will (in a Series of Time) become a Pain to you.*

13. *Crotchets*, or *Brackets*, [] inclose short Sentences that have no Connection with the Subject treated of, but serve for References to Passages of the same Book, Author, or Dates; as, [See p. 91. Vol. I. of this Book] [See—on this Subject] [This is very elegantly described by—]

14. *Quotation*, (") or double *Comma* turned, put at the Beginning of such Words, or Lines, as are cited out of other Authors.

15. *End of the Quotation*, (") or double *Apostrophe* is put after the last Words, or Line, to shew that the Passage cited is finished.

16. *Section* (§) or *Division*, is used in subdividing of a Chapter into less Heads, or Parts. It is also used to direct to some Note in the Margin, or at the Foot of the Page.

17. *Ellipsis* (—) or *Omission*, is when a Part of a Word is left out; as, K—g G—ge, for *King George* or when a Word is omitted.

18. A *Brace*, () is to join several Words or Sentences together, particularly in Poetry; as,
*While thee, O Virtue, bright celestial Guest,
 Whoe'er pursues, secures eternal Rest,
 And cannot be unhappy, tho' oppress'd.*

By bad Pointing an Author's Meaning is not only inverted but often made nonsensical. Thus, it is said in the 11th Edition of *Drelincourt's Consolations against the Fears of Death*, p. 310. *This Part shall not be taken from us; this bright Beam of our future Glory shall never be put out but in the Life to come. We shall possess as much of the Kingdom as we are able, and shall be clothed with all the Light and Splendor of the heavenly Glory.* Any Person may see the Error in that Sentence; which would have been prevented by putting a Colon after the Word *out*, and omitting the *Period* after *come*.

A Bishop of *Asello* ordered an Inscription to be put over his Gate, viz. *Porta patens esto nulli, claudaris honesto*. By the Painter's putting a *Comma* after *nulli*, instead of *esto*, it reads, *Gate, be thou open to no Body, but be shut to an honest Man*; instead of, *Gate, be thou open, and not shut to an honest Man*. For which he lost his Bishopric.

N. B. See Orthography particularly exemplified in the last Table of Words in Prose ly.



OF
P R O S O D Y:
OR,
DUE PRONUNCIATION.

P A R T II.

C H A P T E R I.

Q.  HAT is the Meaning of the Word PROSODY?

A. It is a Word borrowed from the *Greek*; which, in *Latin*, is rendered *Accentus*, and in *English*, *Accent*.

Q. What is meant by Accent?

A. *Accent* originally signified a Modulation of the Voice, or chanting to a musical Instrument; but is now generally used to signify DUE PRONUNCIATION, *i. e.* the pronouncing of a Syllable, according to its Quantity (whether it be long or short) with a stronger Force, or Strefs of Voice, than the other Syllable, in the same Word; as *a* in *âble*, *o*, in *abôve*, &c.

Q. What is Quantity?

A. Quan-

A. Quantity is the different Measure of Time in pronouncing Syllables, from whence they are called *long* and *short*.

Q. What is the Proportion between a long and a short Syllable?

A. Two to one; that is, a *long* Syllable is twice as long in pronouncing as a *short* One; as, *bate*, *Hatt*†.

Q. How do you know long and short Syllables?

A. A Syllable * is long or short according to the Situation of the Vowel, *i. e.* it is generally *long* when it ends with a Vowel, and *short* when with a Consonant; as, *Fā*- in *Favour*, and *Mān*- in *Man*-ner.

—A proper Diphthong makes always a *long* Syllable; as, *Hail*, *House*, *Flour*, &c.

Q. How many Ways may Accent be considered?

A. Four, as it may relate to Words of two, three, or more Syllables, or to Words composed of the same Letters, (as are many Names and Verbs) but of different Significations; and are therefore only to be distinguished by being differently accented.

Q. Seeing many Names and Verbs are spelled with the same Letters, how are they to be distinguished in pronouncing?

A. By laying the Accent on the first Syllable in Names, and on the last Syllable in Verbs; as, in the following Examples.

D 3

NAMES

† This Mark (-) set over a Syllable, shews that it is long, and (◌) that it is short; as, *reċrd*, *reċrd*.

* Long and short Vowels, and long and short Syllables, &c. synonymous Terms—Chap. II. Part I.

NAMES.

VERBS.

*An Accent**to accé'nt**A Concert**to concert**A Desert**to desert**An Object**to object**A Present**to present**A Rebel**to rebel**A Torment**to torment**An Unit**to unite, &c.*

Q. What Rules have you for accenting Words of two Syllables?

*A. Two; 1. Any Compounded Word of two Syllables, whether compounded by a Preposition or Termination, is accented on the primitive Part as, *sin-ful, god-ly, ab-solve, ad-here, &c.**

*2. Words of two Syllables, when the one Syllable is long and the other short, are accented on the long one; as, *Au-thor, Ho-nour, &c.**

When both Syllables are long, or both short, the Accent is generally laid on the first; as, *prí-vate, Mán-nors, &c.* Words ending with *ure*, or *ure* where the *e* is silent, or sounded before the *l* or *r* are also commonly accented on the first Syllable as, *in-jura, Cán-dle, &c.*

Q. How are the Words of three Syllables commonly accented?

*A. When they are compounded with both a Preposition and Termination, the Accent is on the primitive Part, as *A-grée-ment, Ad-vánce-ment*; and if compounded only with one of them, the Accent lies still mostly on the middle Syllable; as, *Ex-te-nal, cor-rúpt-ed, &c.**

§ It is remarked by the late ingenious Dr Watts, "That it is the Custom of the English in most Words to throw the Accent as near the first Syllable as possible."

DUE PRONUNCIATION: 43.

Q. How are Polysyllables; or, Words of three or more Syllables, to be accented?

A. They are commonly accented either on the last Syllable but two; as, *con-vé-ni-ent*, *Op-por-tú-ni-ty*; or on the last save one in Words ending in *ic*, *cial*, *tial*, *cian*, *tian*, *son*, *tion*; as, *an-gé-lie*, *ar-ti-fí-cial*, *cre-dén-tial*, *Mu-fí-cian*, *E-gy'p-tian*, *Oc-cá-sion*, *Sal-vá-tion*.

Words of six Syllables have frequently two Accents, one on the first, and the other on the fourth; as, *ún-phi-lo-só-phi-cal*, *Fá-mí-li-ár-i-ty*.

But after all the Rules that can be given; no Method will lead the Learner so easily to put the right Accent upon Words, as Tables divided by the foregoing Rules, which give the due Pronunciation to Words; and which withal, are properly accented on the first, second, third, &c. Syllables. And though most of our Grammarians have omitted such Tables, judging them more proper and peculiar to Spelling-books; yet I chuse to insert the few following, and think them absolutely necessary.

I. For the above Reason in regard to the Accenting.

II. From their Usefulness in exemplifying and proving the Spelling Rules; besides, Exercises in Spelling cannot be thought too frequent, especially to young Scholars.

III. As they are in general both useful common Words, and Words that are mostly composed of such Letters as vary in their Uses and Sounds, according to their different Positions, *viz.* *c* and *g*, *e* final, *ch*, *ph*, *th*, *ci*, *fi*, *ti*, &c. they will serve as Examples for Orthography; for Want of which in other Grammars, I have been obliged, in the Course of Teaching, to have such a Collection in Manuscript, [See Table 10.] which I humbly recommend to

to the Public; and can assert, from Experience, that all such Rules, though learned ever so perfectly by Heart, are mere Pretence or Pedantry in the Master; entirely insignificant and useless to the Scholar; nay, rather pernicious and troublesome Lumber in his Memory, unless reduced to Practice, and rendered familiar and natural by Example.

C H A P. II.

DISSYLLABLES, or Words of Two SYLLABLES, accented on the former Syllable.

T A B L E I.

A B-bot	án-chor	á-ny	*ba"lance
ab-ject	an-gel	a-pron	ban-ter
ac-cent	an-gle	ar-dent	blun-der
af-ter	an-swer	af-fes	bond-age
am-ber	an-them	Bab-bler	bord-er
am-bush	an-vil	bad-ness	bo-som

* This Accent (") is called the Double Accent, the Use of which is every where to denote, that the Letter which begins the Syllable to which it is prefixed has a double Sound, one Part of which belongs to the preceding Syllable: Thus the Words Ba"lance, Cha"pel, A"nimal, &c. are sounded with double Consonants; as, Bal-lance, Chap-pel, An-ni-mal. This double Accent (like the Hebrew Way by Dagesh) is an Idiom common in our Language, without which our Division could not be reducible to Rule, except to that random one of the Ear, in case of a single Consonant between two Vowels; but note, that the 3d Rule for Division in this Book, renders a double Accent needless in case of two Consonants, by dividing them, as As-pect, Pis-ket, &c. which used to be divided A-spect, Bi-sket, and required a double Accent for Pronunciation. The abovenamed Rule, agreeable to the Ear, gives the true Pronunciation to a prodigious Number of Words in our Language, and must be allowed a great Improvement, being not liable to one Exception,

DUE PRONUNCIATION. 45

bright-ness	dra-per	gar-den	Lad-der
brim-stone	drunk-ard	gar-ment	la-dle
bur-den	dwin-dle	glad-ness	la-den
Cab-bage	E-dict	glo-ry	la-dy
cab-bin	ef-fect	gos-pel	land-lord
cam-bric	ef-fort	gro-cer	lan-tern
can-dle	el-der	gun-ner	large-ness
can-ker	em-ber	Ham-mer	li"mit
can-non	em-pire	han-dle	love-ly
ca-pon	end-less	hand-some	Man-ner
car-go	en-gine	hap-py	mas-ter
car-nal	en-ter	hel-met	mem-ber
car-ry	en-vey	high-ness	mer-chant
ce-dar	er-ror	ho"nest	mer-cy
cel-lar	e-ven	hum-ble	mind-ful
cen-ter	e-vil	hun-dred	mis-tress
cham-ber	Fa-bric	hurt-ful	mo"dest
cha"pel	fac-tor	I-dle	mo"ney
chap-ter	fa"mine	i-land	month-ly
cler-gy	fa-mous	i"mage	mort-gage
col-lege	far-ther	im-pulse	morn-ing
com-mon	far-thing	in-stant	mo"ther
cre"dit	fa-ther	i-ron	Name-ly
dag-ger	fe-male	Jol-ly	na-tive
dark-ly	fer-vent	judge-ment	na-ture
dar-ling	fe-ver	jug-gle	na"vy
debt-or	fic-kle	ju-lep	ne-phew
de-cent	for-tune	junc-ture	ne"ver
dis-tant	for-ward	Kind-ness	no-ble
doc-trine	fu-ture	king-dom	non-sense
ol-phin	Gal-lant	kin-folk	no"thing

na-

cept that it sometimes after another Consonant may go to the
 ter Vowel; as, con-stant, in-stant, and which was not
 ought necessary to be noted as an Exception at all, as they
 y with equal Propriety, as to Pronunciation, be divided
 as-tant, inf-tant. (See Note in p. 55.)

no-tice	pas-ture	ru-in	thank-ful
num-ber	pay-ment	Sab-bath	there-fore
no-vice	pi"ty	sa"vage	thun-der
nur-ture	prac-tice	scho"lar	tim-ber
nu-sance	pro"fit	scrip-ture	ti-tle
Ob-ject	pro"mise	se-cret	to-tal
of-fice	pro"per	sen-tence	tur-nip
off-spring	pro"phet	ser-vant	Un-cle
oft-en	prof-per	se-ven	up-right
or-gan	pul-pit	shep-herd	ut-most
or-phan	Qua"drant	shil-ling	ut-ter
o-ther	quar-ter	si-lence	Va"lue
ox-en	quick-ly	sil-ver	ver-dict
Pa"lace	qui-et	sin-gle	ves-try
pa"late	qui"ver	sis-ter	vi"car
pale-ness	Rac-ket	so"lemn	vi"sit
parch-ment	rash-ly	spi"rit	War-rant
pa-rents	ren-der	Ta-ble	wi"dow
pa"rish	right-ly	tem-per	Year-ly
par-son	ri-ot	te"nant	yon-der
pas-sage	rob-ber	ten-der	Zeal-ous

T A B L E II.

DISSYLLABLES, *accented on the latter Syllable.*

A -Báse	af-frónt	be-sidés	con-fés
a-bide	a-lone	Com-mit	con-fide
ab-hor	a-long	com-pare	con-firm
ab-jure	a-miss	com-pel	cor-ode
ab-solve	a-part	com-pile	cor-rupt
ab-furd	a-wake	con-cern	De-base
ac-cept	Bap-tize	con-cise	de-camp
ad-mire	be-came	con-clude	de-face
af-fect	be-get	con-cur	de-fame
af-flict	be-long	con-dole	de-ject

DUE PRONUNCIATION. 47

de-light	for-sake	per-vert	re-side
de-mise	forth-with	pre-fer	re-sign
de-ny	Gen-teel	pre-fix	re-solve
de-part	Him-self	pre-pare	re-pect
dis-solve	Im-bibe	pro-cure	re-tore
E-clipse	im-mense	pro-duce	re-turn
e-lect	im-part	pro-fess	Sa-lute
em-brace	im-plore	pro-mote	se-cure
en-grave	im-pure	pro-vide	se-duce
e-rect	in-cline	Re-buke	sin-cere
es-cape	in-clude	re-cant	sub-mit
es-tate	in-duce	re-fer	sub-scribe
e-vent	in-dulge	re-fine	sub-sist
ex-alt	La-ment	re-flect	suc-cess
ex-cept	Ma-chine	re-fuse	sup-pose
ex-pence	man-kind	re-gard	su-preme
ex-pire	ma-ture	re-ject	sur-prize
ex-port	Ob-scure	re-lapse	Trans-form
ex-pose	ob-serve	re-mit	trans-gress
ex-press	ob-struct	re-morse	trans-late
ex-tract	of-fence	re-pel	Un-done
ex-treme	op-press	re-pine	un-less
Fo-ment	Per-form	re-port	u-nite
for-bid	per-fume	re-pose	un-just
fore-warn	per-haps	re-sent	un-wise
for-get	per-plex	re-serve	u-surp

T A B L E III.

Words of three Syllables, accented on the first Syllable.

A B-di-cate	a"ni-mal	ca"len-der
ac-ci-dent	a"ni-mate	care-ful-ly
ad-vo-cate	ap-pe-tite	car-pen-ter
af-fa-ble	a"ra-ble	cer-ti-fy
a"go-ny	Bat-te"ry	cha-rac-ter
an-ces-tors	Cal-cu-late	com-pli-ment

con-

con-se-quence	lon-gi-tude	se've-ral
De-cen-cy	Ma'nage-ment	sol-di-er
di'li-gence	mar-vel-ous	so-lem-nize
E'du-cate	mu-si-cal	spe-ci-fy
en-ter-prize	Nar-ra-tive	spec-ta-cle
en-vi-ous	ne'gli-gent	stu-di-ous
ex-cel-lent	no'mi-nate	suf-fo cate
ex-e-cute	O-di-ous	sum-ma-ry
Fa'mi-ly	o'ra-tor	sur-ro-gate
for-ti-fy	or-na-ment	sym-pa-thize
Gal-le'ry	or-tho-dox	Ten-der-ness
gar-di-ner	Pal-li-ate	test-ta-ment
gen-tle-men	pa'ra-dise	trac-ta-ble
go'vern-ment	Ra-ri-ty	tur-bu-lent
Ho-li-ness	ra-ven-ous	tur-pi-tude
hor-ri-ble	re-com-pence	Va-can-cy
I-dle-ness	rec-ti-fy	va-ri-ance
ig-no-ble	ru-mi-nate	vic-to-ry
in-fa-my	Sa-cra-ment	vin-di-cate
in-ti-mate	sa'la-ry	Un-der-ling
in-tri-cate	se-cre-cy	u-ni-verse
Kins-woman	sen-su-al	u-su-ry
Le'ga-cy	sen-si-ble	Wick-ed-ness
le'gi-ble	se-ri-ous	war-rant-ed

T A B L E IV.

WORDS of THREE SYLLABLES, *accented on the middle Syllable.*

A -Bán-don	ac-cóunt-ant	De-cánt-er
a-bo'lísh	ac-know-ledge	de-cre'pid
a-bate-ment	ap-pren-tice	de-par-ture
a-bor-tive	Ca-the-dral	dis-sem-ble
a-bun-dance	con-síder	En-large-ment
ac-cept-ance	cor-rupt-ed	ex-act-or

ex-

* 7
Syllable

DUE PRONUNCIATION. 49

ex-tér-nal	me-cha ⁿ ic	Se-dú-cer
Fan-tas-tic	mis-chie-vous	spec-ta-tor
I-de-a	O-bei-fance	Tes-ta-tor
il-lus-trate	of-fen-sive	to-bac-co
in-for-mer	Pre-sump-tive	Un-cer-tain
in-ter-pret	pro-hi ⁿ bit	un-feign-ed
in-tes-tate	Re-lin-quish	un-fruit-ful
Ma-lig-nant	re-ve ⁿ ue	un-learn-ed
*Ac-qui-ésce	E ⁿ ver-móre	re-par-tée
a ⁿ la-mode	Im-ma-ture	ri ⁿ ga-doon
am-bus-cade	im-por-tune	Se ⁿ ven-teen
Ca ⁿ val-cade	in-ter-cede	su-per-fine
cir-cum-cise	in-tro-duce	Vi-o-lin
cir-cum-vent	Ma ⁿ ga-zine	vo ⁿ lun-teer
con-des-cend	O-ver-charge	Un-der-mine
coun-ter-vail	Per-se-vere	un-der-stand
Dis-a-gree	Re-con-cile	Yes-ter-day
dis-be-lief	re-in-force	yest-ter-night

T A B L E V.

WORDS of FOUR SYLLABLES, accented on the first Syllable.

A ⁿ C-ces-fa-ry	cha ⁿ ri-ta-ble	cór-ri-gi ⁿ ble
a ⁿ la-bas-ter	com-fort-a-ble	cor-pu-len-cy
al-le-go ⁿ ry	com-ment-a-ry	cow-ard-li-ness
a-mi-a-ble	com-mis-fa-ry	De ⁿ li-ca-cy
a ⁿ mi-ca-ble	com-pe-ten-cy	de ⁿ spi-ca-ble
an-ti-qua-ry	com-pli-ca-ted	dis-fi-cul-ty
ar-bi-tra-ry	con-ti-nen-cy	di-li-gent-ly
Be ⁿ ne-fit-ing	con-quer-a-ble	dis-pu-ta-ble
Ca-ter-pil-lar	con-tro-ver-sy	Ef-fi-ca-cy
ce ⁿ re-mo-ny	con-tu-ma-cy	e ⁿ le-gan-cy

E

e-

* These few, and some others, are accented on the last

ex-Syllable.

e"li-gi-ble	Jú-di-ca-ture	Pár-li-a-ment
e"vi-dent-ly	La-ment-a-ble	pa"tri-mo-ny
ex-cel-len-cy	li"te-ra-ture	per-se-cu-tor
Fi"gu-ra-tive	lu-mi-na-ry	per-son-a-ble
Ge"ne-rouf-ly	Ma"le-fac-tor	pre"fer-a-ble
gen-tle-wo"man	ma"tri-mo-ny	pro-di-gi-ous
glo-ri-ous-ly	me"mo-ra-ble	pro-mis-so-ry
go-vern-a-ble	mi"li-ta-ry	pur-ga-to-ry
Ha"bi-ta-ble	mo-ment-a-ry	Sanc-tu-a-ry
ho"nour-a-ble	mo-nas-te-ry	so-ci-a-ble
hof-pi-ta-ble	Na"vi-ga-ble	se"cre-ta-ry
Ig-no-mi"ny	ne"ces-sa-ry	sta"tu-a-ry
i"mi-ta-ble	nu-me"ra-ble	Ta"ber-na-cle
in-ti-ma-cy	O"ra-to-ry	tes-ti-mo-ny
in-ven-to-ry	or-di-na-ry	Vo"lun-ta-ry

T A B L E VI.

WORDS of FOUR SYLLABLES, *accented on the second Syllable.*

A B-bré-vi-ate	a-po"lo-gy	De-cén-ni-al
a-bi"li-ty	ap-pro-pri-ate	de-ge"ne-rate
a-bo"mi-nate	ap-pur-te-nance	de-li"ver-ance
a-bun-dant-ly	ar-ti"cu-late	Ef-fe"mi-nate
ac-com-mo-date	au-da"ci-ty	e-gre-gi-ous
ac-com-pa-ny	au-ri"cu-la	e-pi"to-me
ac-ti"vi-ty	Bar-ba-ri-an	ex-pe-ri-ence
ad-ver-ti-se-ment	be-ne"vo-lence	Fa-mi"li-ar
a-dul-te"rate	Ca-la"mi-ty	fi-de"li-ty
am-phi"bi-ous	ca-no"ni-cal	gram-ma"ti-cal
a-na"lo-gy	ca-pa"ci-ty	Har-mo-ni-ous
a-na"to-mize	ca-pi"tu-late	hu-ma"ni-ty
a-na"to-my	cap-ti"vi-ty	Il-li"te-rate
an-ge"li-cal	cer-ti"fi-cate	il-lu-mi-nate
an-ti"pa-thy	con-gra"tu-late	im-me-di-ate

im-
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Na-
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DUE PRONUNCIATION. 51

im-por-tu-nate	no-to-ri-ous	re-luc-tan-cy
in-cor-po-rate	O-be-di-ence	rhe-to"ri-cal
in-tel-li-gence	ob-li"vi-on	ri-di"cu-lous
La-bo-ri-ous	om-ni"po-tent	Se-cu-ri-ty
li-ti"gi-ous	om-ni"sci-ent	fin-ce"ri-ty
Mag-ni"fi-cence	Par-ti"cu-lar	fo-bri-e-ty
ma-tu-ri-ty	pe-cu-li-ar	Tau-to"lo-gy
mor-ta"li-ty	phi-lo"so-pher	tran-qui-li-ty
Na-ti"vi-ty	pre-def-ti-nate	Ve-ra"ci-ty
no-bi"li-ty	Re-bel-li-on	Un-cer-tain-ty

T A B L E VII.

WORDS of FOUR SYLLABLES, accented on the third Syllable.

A B-di-cá-ti-on*—or <i>shon</i>	howfoe"ver
accidental	I"mitation
correspondent	inclination
ag"riculture	inconsistent
allegation	independent
apprehension	inoffensive
arbitration	instrumental
Be"nediction	intercession
be"nefi"cial	intercepted
Circulation	introductive
combination	Lamentation
comprehension	li"mitation
condescension	Ma"nufacture
conflagration	me"diation
consecration	me"morandum
consolation	misdemeanor
conversation	
he"sitation	
E 2	mo"

* Why these Endings are not divided, see Page 32; nevertheless, those who chuse to divide them, may pursue their own Method, as it does not alter the Position of the Accent; which see remarked in p. 42.

mo"dulation	resurrection	violation
Na"vigation	revelation	*A"nimadvert
no"mination	Sa"lutation	Legerdemain
O"bligation	satisfaction	Misapprehend
o"perator	supercription	misrepresent
opportunely	Tri"bulation	misunderstand
ornamental	Universal	ne"vertheless
Publication	Variation	superabound
Re"gulation	vindication	superintend

T A B L E VIII.

Words of Five Syllables accented on the second Syllable

A Bo"minable	Harmóniously	Notóriously
Apo"thecary	here"ditary	Pecuniary
axi"liary	Immediately	perpe"tually
Confe"deracy	impracticable	prepa"ratory
contemptuously	incontinency	Reco"verable
conveniently	incorruptible	repo"sitory
Dege"neracy	ine"vitable	Unanswerable
deli"cioufly	inexorable	uncha"ritable
disho"nourable	ini"mitable	unfortunately
Effe"minacy	innumerable	ungo"vernable
effi"cacy	irreparable	unnecessary
egregiously	Legi"timacy	unreasonable
extra"vagancy	Mali"cioufly	unse"parable

T A B L E IX.

WORDS of FIVE SYLLABLES, accented on the last Syllable save one, unless otherwise marked.

A Bbreviátiön	accommodátiön	Circumlocútiön
Abominatiön	annivérſary	comune"moratiön

• These eight are accented on the last Syllable.

DUE PRONUNCIATION. 53

communication	multiplicátion	sanctimónial
confi"deration	mytholo"gical	signi"fication
Deno"mination	Opportunity	solemnization
determination	Predestination	superiority
Eradication	puri"fication	Transfiguration
Ge"nero"sity	Qua"lification	Unálterable
glori"fication	Recommendation	uncircumci"tion
gra"ti"fication	reconci"liation	unexpóundable
Humi"liation	representation	unexpressible
Interrogation	representative	ungramma"tical
Miscellaneous	reta"liation	unharmónious
morti"fication	Sancti"fication	unpárdonable

ORTHOGRAPHY EXEMPLIFIED; *or*, WORDS consisting of such Letters as vary in their Uses and Sounds according to their different Positions.

A Ccéssion*	a'ccuracy	a"laba"ster
accómplice	agi"lity	a"la"crity
accru'e	a"gitate	a"lamode
acquiesce	a"gonies	alle'giance

E 3

a'

* Here the Scholar should be put to divide the Word Accéssion; which, done according to the foregoing Spelling Rules, will be thus, Ac-ces-sion; then to make him account for every Syllable thus: In (ac) the a sounds short, because the Syllable ends with a Consonant, (see further explained, p. 5.) and the c hard because it ends a Syllable (See p. 17.) as ak; (ces) the c sounds soft before e, i, and y. (See p. 16.) The e short. (See the general Rule for the long and short Sounds of Vowels, p. 5.) The s keeps its own natural Sound; as, ses, (sion) si sounds like sh before a vowel. (See p. 32.) The o is short. (See the general Rule for Vowels as above); n, never varies in its Sound, as, on; so the Word is sounded Aks-session.

a'llegory	clandestine	enthu'siasm
ambi'guous	climacte"ric	e"nery
ambi"tion	cognizance	e"pigram
amphithe'atre	co"llege	epi"phany
ana"logy	condi"tional	e'xigence
ana"tomize	congestion	exa'ggerate
ange"lic	congra"tulate	expa'tiate
anti"quity	conju'nction	Face'tious
anta"gonist	consci'entious	ficti"tious
a'rchitecture	conne'ction	flagi"tious
arti"ficial	conspi"cuous	fra'grancy
asse'mblage	da'ngle	*Giga'ntic
associa'tion	de'calogue	grima'ce
a'tmosphe're	deci'sion	grote'sk
auda'cious	deh'cient	gui'dance
Ba'ggage	dege'nerate	gui'nea
bag'nio	depre'ciate	Ha'rangue
beati"fic	dia'gonal	he'xagon
bastion	disci'pline	historiogra'pher
broca'de	discre'tion	hu'rricane
Capa'cious	disju'nction	hypo'crisy
ca'price	du'ctile	Joco'sely
capri'cious	Ec'stasy	jo'cular
cau'tious	efficacy	justle
ca'ptious	egre'gious	Ini'tial
ce'n sure	ele'ctions	ingra'tiate
characteristic	e"legantly	intrig'ue
ca'momile	e"lephant	Le'gible
circu'mstances	eme'rgency	legisla'tive

* Gigantic, (g) g sounds soft before e, i, and y. (See p. 19.) The i is long. See general Rule; as, ji; (gan) g sounds hard before a, o, u, l, r. (See p. 19.) The a and n, as before, make jigan; (tic) ti keeps its natural Sound before a Consonant. (See p. 25.) c is hard as before; so the Word is sounded jigantic.

DUE PRONUNCIATION. 55

legi["]trinate
licentious
locu["]tion
logi["]cian
lustre
Machi["]ne
ma["]gazine
magi["]cians
magni["]ficent
mathema["]tics
mecha["]nical
mytho["]logy
mi["]mic
Nau["]seous
nego["]ciate
ne["]gligence
nota["]tion
Obdu["]rate
obe["]dience
obli["]que
obnoxious
obse["]quious
omniscience

Panegy["]ric
pathe["]tical
parti["]cipate
philo["]sophy
physiognomy
phlegma["]tic
politi["]cian
poly["]gamy
pre["]cipice
procrastinate
pro["]geny
propi["]tious
pro["]felyte
Qui["]ntessence
Receptacle
reci["]procal
repugnancy
rhetori["]cian
rheu["]matism
ri["]gorous
Saga["]city
fa["]nction
fa["]phire

faty["]rical
schisma["]tic
sci["]enti["]fic
simpli["]city
soli["]citous
so["]phistry
sphe["]rical
stagnate
stra["]tagem
subje["]ction
subsi["]dy
Thea["]tre
toba["]cconist
to["]pical
ty["]rannical
Va["]cuity
vali["]dity
variega["]tion
ve["]hement
viva["]city
vi["]visy
Una["]miable
unan["]imity

O F

The Scholar should be put to prove and account for every Word in this Table, after the foregoing Manner, until he be perfect in all the Rules and Observations in ORTHOGRAPHY. And note the Marks for Accents be not taken for Hyphens or the Division of Syllables. The Words in these four last Tables are left undivided, as Exercises for the Spelling Rules.—And note, by the 3d Rule, which relates to two, three, or four Consonants coming together, ch, ph, &c. must be considered as single Consonants, according to the foregoing Observations, and to go with or without l or r to the latter Vowel; and when three or four other Consonants come together, if the last of them be not l or r, the two or three first go to the former; as, Junc-ture, Parch-ment.

OF

ETYMOLOGY:

OR, THE

KINDS OF WORDS, &c.

PART III.

CHAP. I.

Q.  **HAT is ETYMOLOGY?**

A. *Etymology* is that Part of Grammar which treats of the Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeness to one another,—whether *Primitive* or *Derivative*.

Q. *What is a Primitive Word?*

A. A *Primitive Word* is that which comes from no other Word in our Language; as, *Raven*.

Q. *What is a Derivative Word?*

A. A *Derivative Word* is that which comes from some other Word in our Language; as, *ravenous*, from *Raven*.

Q. *Into how many Parts of Speech are the Words in the English Tongue divided?*

A. Four:

A. FOUR: 1. NAMES; which express *Things*, or *Substances*.

2. QUALITIES; which express the *Manners*, *Properties*, or *Affections of Things*.

3. VERBS; which express the *Actions*, *Passions*, or *Beings of Things*.

4. PARTICLES; which shew the *Manner* or *Quality of Actions*, *Passions*, or *Beings*, &c.

Q. Are the *Parts of Speech* the same in *English*, as in *Latin*?

A. Yes, and in all other Languages as well as *Latin*: For that which is a *Name*, or *Noun-Substantive* in *English*, is a *Noun-Substantive* in the *Latin*, *Greek*, *Hebrew*, *French*, &c. Languages.

OF NAMES.

Q. What do you mean by *Names*?

A. Words that express *Things* themselves, and want not the Help of any other Word to make us understand them; as, a *Man*, a *Book*, &c.

Q. What further distinguishes *Names* from the other *Parts of Speech*?

A. As *Names* express *Things* without the Help of another Word, you cannot put the Word *Thing* after them without making *Nonsense*: Thus, you cannot say *Man Thing*, *Book Thing*, and the like.

Q. How many *Sorts of Names* are there?

A. Three; *Common*, *Proper*, and *Relative*.

Q. What do you mean by *Common Names*?

A. *Common Names* are such as express a whole Kind; as the Name *Horse*, signifies my *Horse*, your *Horse*, and all the *Horses* that are.

Q. What do you mean by *Proper Names*?

A. I mean the Name, or Names of some particular Person, Creature, Place, or Thing; as, one *Man* is called *John*, another *Thomas*, to distinguish them from the Rest of Mankind: One *Horse* is called *Jolly*, another

other *Whitefoot*: One Place is called *London*, another *Newcastle*: One Book is called the *Bible*, another the *Pleasing Instructor*, &c.

Q. *What are Relative Names, or Pronouns?*

A. *Relative Names* are such as relate to the Persons or Things in Question, to avoid the Repetition of the same Word; as, instead of my own Name, I say *I*; instead of your Name I say *thou* or *you*; instead of his Name I say *he*; instead of her Name I say *she*: And if I speak of a Thing that hath no Distinction of Sex, I say *it*.

Q. *How many Persons belong to Names?*

A. There are three Persons in each Number, viz. The *First*, speaks of ourselves; the *Second*, is always the Person or Thing spoken to; the *Third*, is always the Person or Thing spoken of; as,

Singular	{	1. <i>I</i> .		Plural	{	1. <i>We</i> .
		2. <i>Thou</i> or <i>you</i> .				2. <i>Ye</i> , or <i>you</i> .
		3. <i>He</i> , <i>she</i> , <i>it</i> .				3. <i>They</i> .

Q. *Why do we say you, when we speak only to a single Person, since it is really of the Plural Number?*

A. It is customary amongst us (as likewise amongst the *French* and others) to express ourselves so: But then we say *you*, and not *ye*; and the *Verb* that is put to it is always of the *Plural Number*, for we say *you love*, which is *Plural*; and not *you lovest*, which is *Singular*: So likewise, out of Complaisance, as we say *you*, for *thou* and *thee*, so we frequently say *your* for *thy*, and *yours* for *thine*.

Q. *What are who, which, and what called?*

A. *Personal Interrogatives*, when they are used in asking Questions.

Q. *Is there any Difference in the Use of who, which, and what, as Interrogatives?*

A. Yes; *who* is used only when we speak of Persons; as, *Who is that Man?* and *which* only when

we speak of Things; as, *Which is your Hat? What is used when we speak either of Persons or Things, and relates to the Kind, Quality, or Order; as, What Lady is that? What Book is this? What (or which) Place do you chuse?*

Q. Are who and which Interrogatives; and do they always imply a Question asked?

A. No; they frequently signify only Relation to some Person or Thing; as John was the Man who came to me; this is the Book which I bought, and are then properly Relatives or Qualities. See p. 67.

Q. How do Relative Names differ from other Names?

A. By having a leading and following State.

Q. What do you mean by the leading and following States?

A. The Relative Names either going before or following the Verb; as, I love, we love. Here I and we going before the Verb love, are called the leading State: But in the following Examples; namely, My Father loves me; The Master loves us; me and us, following after the Verb loves, are called the following State.

Q. Can you give the leading and following States of all the Relative Names in both Numbers?

A. Yes; I the first Person Singular, in the leading State, makes me in the following State: We, &c.

Leading State. Following State.

1st Person	Singular	<i>I</i>	<i>Me</i>
	Plural	<i>We</i>	<i>Us</i>
2d Person	Singular	<i>Thou</i>	<i>Thee</i>
	Plural	<i>You</i>	<i>You</i>
3d Person	Singular	<i>He</i>	<i>Him</i>
	Plural	<i>She</i>	<i>Her</i>
		<i>They</i>	<i>Them</i>
The Interrogatives of Persons		<i>Who</i>	<i>Whom</i>
			<i>Which</i>

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Which, what, and it are the same in both States.

Of NUMBER.

Q. What is Number?

A. Number is the Distinction of one from more.

Q. How many Numbers are there in English?

A. Two; the Singular and the Plural.

Q. When is the Singular Number to be used?

A. When we speak of but one Person or Thing; as, a Boy, a Book, &c.

Q. When do we use the Plural Number?

A. When we speak of more Persons or Things than one; as, Boys, Books, &c.

Q. How is the Plural Number in English commonly formed, or made?

A. By adding *s* to the Singular; as *Hand*, in the Plural makes *Hands*; *Boy* makes *Boys*, &c.

Q. Is the Plural Number always made by adding *s*?

A. Not always; for when the Singular Number ends in *ch*, *sh*, *ss*, or *x*, then the Syllable *es* must be added; as *Church* makes *Churches*; *Fish*, *Fishes*; *Witness*, *Witnesses*; *Box*, *Boxes*.

Q. What do you observe of Words that end in *ce*, *ge*, *se*, and *ze*?

A. Such Words, by adding *s* to make them Plural, also gain a Syllable more than they had in the Singular; as, *Face*, makes *Faces*; *Stage*, *Stages*; *Horse*, *Horses*; *Affize*, *Affizes*.

Q. Why does the *s* added to Words ending in *ce*, *ge*, *se*, and *ze*, make them gain another Syllable in the Plural Number?

A. Because the *s* that is added to make them Plural, would not be heard in the Sound, unless it made another entire Syllable.

Q. How do Words that end in *f*, *fe*, or *y* make their Plurals?

A. 1. By changing *f*, or *fe*, into *ves*; as, *Calf*, makes *Calves*; *Half*, *Halves*; *Knife*, *Knives*; *Life*, *Lives*; *Leaf*, *Leaves*; *Loaf*, *Loaves*; *Sheaf*, *Sheaves*; *Shelf*, *Shelves*; *Self*, *Selves*; *Thief*, *Thieves*; *Wife*, *Wives*; *Wolf*, *Wolves*; Except *Hoof*, which makes *Hoofs*; *Roof*, *Roofs*; *Grief*, *Griefs*: Also *Dwarf*, *Handkerchief*, *Relief*, *Wharf*, *Proof*, and *Strife*, which have only *s* added to make them *Plural*: And most Words ending in *ff* are made *Plural* by the Addition of *s*; as, *Scoff*, *Muff*, *Ruff*, *Cuff*, *Snuff*, *Stuff*, *Puff*, &c.

2. Names ending in *y*, change *y* into *ie*, with the Addition of *s* in the *Plural*; as, *Body* makes *Bodies*; *Enemy*, *Enemies*; *Mercy*, *Mercies*, &c. But after a Vowel in the same Syllable, it is retained; as, *Joy*, *Joys*; *Day*, *Days*; *Way*, *Ways*; *Essay*, *Essays*.

Q. Do all *Plural Names* end with *s*, or *es*?

A. No; 1. Some end in *en*; as, *Man*, makes *Men**; *Woman*, *Women*; *Child*, *Children*; *Brother*, *Brethren*, or *Brothers*; *Ox*, *Oxen*.

2. Some end with *ce*, or *se*; as, *Die*, makes *Dice*; *Mouse*, *Mice*; *Louse*, *Lice*; *Goose*, *Geese*; *Penny*, *Pence*.

3. Others end with *t* and *th*; as, *Foot*, makes *Feet*; *Tooth*, *Teeth*; which are both irregular.

4. Some Words have both *Singular* and *Plural Number* alike; as, *Sheep*, *Hose*, *Swine*, *Fern*, *Deer*, but are of the *Singular Number* when *a* goes before them.

F

Q. How

* Proper Names of Men and Families, mostly make their Plurals regularly, and are sometimes used in the *Plural Number*; as *Ten Johns* are in Company. The *Marlboroughs*; the *Cavendishes*, &c.

Q. Have all Names a Singular and Plural Number?

A. No; for some have no Singular, and others no Plural.

Q. Can you give any Examples of Names that want the Singular Number?

A. Yes; the following, viz. Annals, Alps, Arms, Ashes, Bellows, Bowels, Breeches, Cresses, Goods, (meaning of all Sorts of Effects, Riches, or Possessions) Entrails, Ides, Lungs, Scissars, Shears, Snuffers, Thanks, Tongs, Wages, Dregs, News, &c.

Q. What Names have no Plural?

A. All Proper Names of Cities, Rivers, Countries, &c. and several common Names.

Of G E N D E R.

Q. What is Gender?

A. Gender is the Distinction of Sex.

Q. How many Sexes are there?

A. Two; the Male and the Female.

Q. Have we no more Genders in English?

A. Things without Life are said to be of the Neuter Gender, by Reason they do not, properly speaking, belong to either of the other two; as, a Stone, a Table.

Q. How come we then to say he when we speak of the Sun, and she of the Moon, a Watch, a Ship, &c.

A. This is Custom, perhaps from the Latins, who class several inanimate Names under the Masculine, or Feminine Gender; yet it must be an Impropriety, as Things without Life cannot have any Difference of Sex, unless when such Words are taken in a personal or figurative Sense; as, Death is common to us all; he spares neither Poor nor Rich; the Earth is the Mother of Man; she brings forth Food, &c.

Q. How

Q. How are these Sexes distinguished?*

A. By the third Person Singular of Relative Names, viz. *he, she, it*, as has been before observed.

Q. Have you no other Way of distinguishing the Sexes?

A. Yes; by the five following Ways:

I. When we would distinguish the Difference of Sex, we do it by different Words; as,

Male.	Female.	Male.	Female.
Batchelor	Maid, Virgin	horse	mare
beard	sow	husband	wife
boy	girl	king	queen
bridegroom	bride	lad	lass
brother	sister	lord	lady
duck	doe	man	woman
bull	cow	master	mistress
cock	hen	milster	spawner
dog	bitch	nephew	niece
drake	duck	rake	jilt
father	mother	ram	ewe
son	daughter	sloven	slut
stag	hind	steer	heifer
uncle	aunt	wizard	witch
widower	widow	whore-	whore, or
wander	goose	monger	strumpet

II. But when there are not two different Words to express both Sexes; or, when both Sexes are comprehended under one Word, then we add a Quality; or an Adjective, to the Word, to distinguish the Sex; as, a Male Child, a Female Child;

F 2

a

* In Latin, Greek, and some other Languages, the Gender, or Sex is distinguished by changing the Ending of the Quality or Adjective; but, in the English Language the Ending of the Quality is never changed.

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a *He Goat*, for the Male; a *She Goat*, for the Female.

III. Sometimes we add another *Name* or *Substantive* to the Word, to distinguish the *Sex*; as, a *Man-Servant*, a *Maid-Servant*, a *Cock-Sparrow*, a *Hen-Sparrow*.

IV. There are likewise some few Words which distinguish the *Female Sex* from the *Male* by the Ending *ess*, viz.

Male.	Female.	Male.	Female.
Abbot	Abbess	marquis	marchioness
actor	actress	master	mistress
baron	baroness	mayor	mayor's
count	countess	prince	princess
deacon	deaconess	prior	prioress
duke	duchess	poet	poetess
elector	electress	prophet	prophetess
emperor	empress	shepherd	shepherdess
governor	governess	tutor	tutress
heir	heiress	viscount	viscountess

And some Words in *ix*; as, *Administrator*, *Administratrix*; *Executor*, *Executrix*, &c.

V. Words purely *Latin*, *French*, &c. generally make their *Plurals* as in their original Languages; as, *Erratum*, *Errata*; *Phænomenon*, *Phænomena*; *Beau*, *Beaux*; *Monsieur*, *Messieurs*, &c.

Q. Have *English Names* no other *Variations* in their Endings, but those which make the *Plural Number*?

A. When two Names come together, the former is by an Addition of *'s* turned into the *Genitive Case*, or a *Possessive Name*, and signifies,

1. The Possessor; as, *Henry's Horse*, or the Horse which Henry has or possesses.

2. The Author; as, *Pope's Works*, or the Works which Pope was Author of.

3. The

3. The Relations of Persons, or Things; as, *The King's* Son, or the Son of the King.*

Q. Suppose the Word that is to be turned into the Genitive Case, ends with s, is the 's to be added.

A. If the Word be of the Singular Number both the s's are commonly written; as, *Charles's Horse, St James's Park, &c.* Though sometimes when the Pronunciation requires it, to avoid similar sounds coming together, one s is left out; yet the Apostrophe is still retained at the End of the Word to denote the Genitive Case; as, *J. Walters', or J. Rogers' Horse*: All Words of the Plural Number, and such as want the Singular and end in es, are best written with single s, as *Two Years' Salary, the Horses' Provender, The Ashes' Quality, the Compasses' Legs, &c.* except such as form the Plural Number without an s, as *Men's Honour, Women's Modesty.* Words that end in fs are likewise best written without the additional s, as *for Righteousness' Sake, &c.*†

F 3

Q. Is

* It must be observed that when y is the last Letter of Word that is turned into a Genitive Case, it is always retained before the 's.—And when the Particle of is used to make the Genitive Case, the Possessed comes first in Order, and the Possessor after; but when the 's is used, the Proprietor is named first, and the Property or Thing possessed afterwards; as, *The Estate of my Father was bought, &c.—My Father's Estate, &c.—After the Qualities this and that, the Property or Thing possessed stands first, and it is understood also after the Possessor; as, This Horse of David's was once mine.*

† As in English we have but this one Case, we express the Circumstances, Properties, or Affections of Things to one another by the Help of little Words called Prepositions, such are of, to, with, from, by, &c. whereby

Q. Is not this 's added instead of his, the first Part (hi) of his being cut off?

A. No, they are mistaken who think this 's is added instead of his, as Mary's Book, would then be Mary his Book, which would be Nonsense.

Q. Are not Names sometimes used for, and partake of the Nature of Qualities?

*A. When two Names are compounded into one, and joined together with a Hyphen, and sometimes without it; the former takes to itself the Nature of a Quality; as, a Turkey-Voyage, or a Voyage to Turkey; Mountain-Wine, or Wine the Produce of the Mountains; a Sea-Fish, or a Fish of the Sea; an Apple-Pye, or a Pye made mostly of Apples; a Silver-Seal, or a Seal made of Silver, &c. Yet all such are properly Compound Names.**

C H A P. II.

Of QUALITIES, or ADJECTIVES.

Q. WHAT are Qualities?

A. Words which express the Manners, Properties, and Affections of Things or Substances; as, wise, foolish, black, white, round, square, &c. all which

by we are freed from the great Trouble that is found in other Languages of expressing the Circumstances, &c. of Names by twelve Cases in both Numbers, and five or six different Declensions: So likewise our having no Difference of Gender in our Names, is an Advantage as great as the former, and which no other Language ancient or modern enjoys, except the Chinese.

** These Compound Names are nearly related to Possessives and require mostly a Genitive Case, to express, in other Words, what they imply, as plainly appears by the Explanations of the above Examples.*

which require to be joined to another Word, or Name, to shew their Signification, and to make us understand them; as, *a wise Man, a foolish Man, a black Dog, a white Dog, a round Table, a square Table, &c.*

Q. How do you know the Qualities from the other Parts of Speech?

A. By putting the Word *Thing* after them, which they will bear with good Sense; as, *a good Thing, a black Thing, a white Thing, &c.* For a *Quality* cannot clearly signify any Thing, without a *Name* either expressed or understood; as, *to hit the White (Mark)* is understood; *refuse the evil (Thing) and abuse the good: Thing* is, in both Places, understood.

Q. Have Qualities any Difference of Number or Variation in their Endings?

A. No; for we never say *goods Things, bads Things*, but *good Things, bad Things, &c.* except *this*, which makes *these*, and *that*, *those* in the Plural.

Q. What Qualities come from Personal Names?

A. These *Personal Possessives*, *my, mine; thy, thine; his; our, ours; your, yours; her, hers; their, theirs.*

Q. Is there any Difference in the Use of my and mine, thy and thine, &c.

A. 1. Yes; *my*, being the first *Person Singular*, must not be used without a *Name* after it; as, *this is my Book.* And *mine* is used without a *Name*, or rather supplies the Place of one, as *whose Book is this? Mine: that is, my Book.* *Our* being the first *Person Plural* is used with a *Name.*

	With a Name	Without a Name.
1st Person	} Sing. <u>My</u> } Plur. <u>Our</u>	<u>Mine</u> <u>Ours.</u>
		2d Per-

2d Person	}	Sing. ———	<i>Thy</i> ———	<i>Thine</i>
		Plur. ———	<i>Your</i> ———	<i>Yours</i>
3d Person	}	Sing. ———	<i>His</i> ———	<i>His</i>
			<i>Her</i> ———	<i>Hers</i>
		Plur. ———	<i>Their</i> ———	<i>Theirs</i>
Persons, or Things		———	* <i>Other</i> ———	<i>Others</i>

To these we may add *whose* and *its*† which can never be used without a *Name* after them; as, *whose Horse is this, I like its Colour, &c.*

Q. *When do we use the Word own?*

A. When we would express ourselves more emphatically; as, *this is my own House; your own Land; Alexander's own Sword.*

Q. *Which of the Personal Possessives take own after them?*

A. *My, thy, his, her, our, your, their,* may have *own* after them; but we never say *hers* or *ours own*, &c. yet we sometimes say *mine own, thine own.*

Q. *What Parts of Speech are this, that, the same, † who, which, and what?*

A. When

* *Other may be used in the Plural Number, with a Name, as other Men, and likewise without a Name in the Singular, as the one Party or the other.*

† *When its is a Quality, the Possessive of it, it is written without an Apostrophe to distinguish it from it's (the Contraction of it is) used in Poetry: But those who write correctly never put it's, or 'tis for its or it is, in Prose; as, it's a Fault, 'tis done, it's Value; for it is a Fault, it is done, its Value.—Yet 'tis is used by good Authors at the Beginning of a Sentence or Paragraph to introduce it boldly; as, 'Tis all a Joke.*

‡ *Who, in all Situations, is used in Relation to Persons only, and which only in Regard to Things; and the*
which

A. When any of them is used in asking a Question, it is called an *Interrogative*, as has been before observed; but every where else they are *Relatives* or *Qualities*, respecting some Name expressed or understood before; as, *this is the Book which* (Book) *was yours, and the same (Book) which was my Brother's formerly; a Garden is what I love; this is the Man who has a particular Value for me; &c.*

Q. What are *this* and *that* usually called?

A. *This* and *that* are called *Demonstratives*, because they shew what particular Person or Thing you mean; as, *this* or *that Man*, *this* or *that Book*. *This* and *these* relate to Things near at Hand, as *that* and *those* refer to Things farther off.

Q. Is not *that* sometimes used instead of *who*, or *which*?

A. Yes; though not elegantly; as, *I saw a Man that* (who) *had been on the same Side that* (which) *I had been on. He is the Man that*, or *who*, *has done me many Favours.*

Q. Are there no other Sorts of Qualities?

A. Yes; 1. Such as signify *Being*; *I being a Man, have put away childish Things; I have been a Child, &c.*

2. *Doing*; as, *a dancing Dog, a scolding Woman, a loving Father, &c.*

3. *Suffering*; as *a ruined Man, a shaved Head, &c.*

4. Such as are compounded with another *Quality*; as, *a proud-spirited, high-minded Man, a half-*

which is used when we speak of one Person in particular that is or was amongst a Company, in this Case it has Relation to the Number; as, which (one) of them was he? Whar, whether, the same, &c. are used without Distinction in Regard to both Persons and Things.

half-filled Cask, &c. the former Part of all such Qualities approaches near to the Nature of an *Adverb*.

5. Qualities in *nt* are sometimes used as Participles in *ing*, and such are placed after their Names; as, a *Lion dormant, couchant, rampant*; the *Prince regent, &c.*

Q. Are not all these, by Grammarians, called Participles?

A. Yes, commonly.

Q. Are Participles then a different and distinct Part of Speech from Qualities or Adjectives?

A. No, not all of them; for *learned, loving, scolding, and writing*, when joined with Names; as, a *learned Man, a loving Father, a scolding Woman, a Writing Desk*, are as evidently Qualities or Properties of those Names, as *wise, fair, good*, would be, if joined to them.

Q. Are all those Words which are called Participles, really mere Qualities?

A. Words signifying the Time of acting or suffering, &c. as, *I am Writing a Book, he is making a Pen, we have burned the Coals, ye have praised the Book*, and such like, cannot, with any Propriety, be called Qualities, agreeable to the usual Definition of that Term.

Q. When are the Participles mere Qualities?

A. 1. When they have no Respect to Time; as, a *learned Man, a carved Pillar*.

2. When they are joined to Names; as, an *Understanding Man, a Writing Desk, a Crowned Head*.

3. If they are compared; as, *loving, more loving, most loving; learned, more learned, most learned*.

4. If they are compounded with a Preposition that the Verb they come from cannot be compounded with; as, *unbecoming, unheard, unseen*; for we do not say, *to unbecome, to unheard, &c.*

Of ARTICLES.

Q. *What Parts of Speech are a and the?*

A. They have the Nature of *Qualities*, being joined to *Names* as other *Qualities* are, but they are commonly called *Articles*.

Q. *What is the Use of Articles?*

A. To determine or fix the Meaning, or Sense of *Names*, and apply them to particular Persons.

Q. *What is the Difference between a and an?*

A. *A* is used before all *Names* that begin with a Consonant; as, *a Crown, a King, &c.* and *an* before all those that begin with a Vowel; as, *an Oyster, an Egg, &c.* also before such as begin with *h* silent, as, *an Herb, an Hour, an Heir*; but when *h* is sounded *a* is to be used; as, *a Hat, a Hen, a Hare, &c.*

Q. *What is the Difference between a and the?*

A. **A* is used in a general Sense; as, *a Man*, that is *any Man*; and *the*† is used when a particular Person or Thing is spoken of; as, *the Master, the Grammar*, (or *this very Master, or, this very Grammar*) *which teacheth the Art of True Spelling, Reading, and Writing, will much improve me.*

Q. *Do we set Articles before proper Names?*

A. *Proper Names* do of themselves particularly distinguish the Persons or Things of which one speaks; as, *John, Joseph*; so have no *Articles* before them: Likewise the *Names* of Countries, Cities, Provinces, Rivers, Mountains, &c. have no *Articles* before them. Neither are *Articles* set before the particular *Names* of Virtues; as, *Justice, Sobriety, Tem-*

* *A* and *an* are sometimes *Articles* of Number, and signify one; as, *all to a Man, all to an Ell.*

† *When a Relative, it is written thee.*

Temperance. Or Vices; as, Drunkenness, Gluttony, &c. Of Metals; as, Gold, Silver, &c. Of Herbs; as, Thyme, Marjoram, &c.

Q. Do we never set Articles before proper Names?

A. Yes, sometimes; but then it is when some Name or Substantive is understood; as, the Thames, where River is understood; the Albemarle, that is, the Ship Albemarle: Or, by Way of Distinction or Eminence; as, he is a Lonsdale, that is, one whose Name is Lonsdale: The Talbots, that is the Family of the Talbots: The Alexanders, the Cæsars, the Marboroughs, the Veruons, the Granbys, are brave and valiant Men called by those Names.

Q. Are the Articles ever set before Qualities?

A. Yes; but it is by Reason of some Name expressed or understood; as, Alexander the Great; that is, the Great King, or the great Alexander; George the Third, that is the third King of England of that Name; he is the valiantest of all Men, that is, the most valiant.

Of the COMPARISON of QUALITIES.

Q. In what other Respects do Qualities differ from Names?

A. By admitting Degrees of Comparison, which Names, or Substantives do not; they being only to be compared by their Qualities.

Q. What is Comparison?

A. It is the altering of the Signification of a Word, into more or less, by Degrees; whereby we say one Person, or Thing is fair, another fairer, or more fair; and a third is fairest, or most fair.

Q. How many Degrees of Comparison are there?

A. There are three Degrees of Comparison, viz. the Positive, the Comparative, and the Superlative; as, bard, harder, hardest.

A. What

Q. What is the Positive Degree?

A. It is the *Quality* itself, simply, without any Likeness or Comparison; as, *great, wise, &c.*

Q. What is the Comparative Degree?

A. The *Comparative* somewhat exceeds the *Positive* in Signification; as, *greater, wiser, &c.*

Q. How is the Comparative Degree formed?

A. It is formed of the *Positive*, by adding the Syllable *er* if it ends with a Consonant, or the Letter *y* only if the *Positive* ends in *e*; as, *greater, wiser*: And it is likewise known by the Sign *more* before the *Positive*; as, *more great, or greater; more wise, or wiser.*

Q. What is the Superlative Degree?

A. The *Superlative* exceeds the *Positive* in the highest Degree of Signification; as, *greatest, wisest, &c.*

Q. How is the Superlative Degree formed?

A. It is formed of the *Positive*, by adding the Syllable *est*, if it ends with a Consonant, or the Letters *st*, if the *Positive* ends in *e*; as, *greatest, wisest, &c.* It is likewise known by the Signs *most, very, or exceeding.*

Q. What Qualities or Adjectives are those that form the Comparative by putting the Word more before them; and the Superlative by putting the Word most before them?

A. They are such *Qualities* chiefly as come from the *Latin*, and end in

ain	} as {	certain	ry	} as {	necessary
ive		passive			general
cal		angelical			commendable
en		golden			elegant
ly		fatherly			loving
less		friendless			peevish
			G		

est

<i>est</i>	} as {	<i>honest</i>	} as {	<i>ed</i>	} as {	<i>wicked</i>
<i>ous</i>		<i>virtuous</i>		<i>id</i>		<i>rigid</i>
<i>ent</i>		<i>excellent</i>		<i>some</i>		<i>troublesome</i>
<i>ble</i>		<i>visible</i>				

Q. Are all Qualities or Adjectives, compared in the Forms above, by adding er or more to the Comparative, and est or most to the Superlative?

A. No; there are some Qualities which are irregular, and are thus compared, viz.

Positive.	Comparative.	Superlative.
<i>good</i>	<i>better</i>	<i>best</i>
<i>bad, evil or ill</i>	<i>worse</i>	<i>worst</i>
<i>little</i>	<i>less</i>	<i>least</i>

Q. Can all Qualities be compared?

A. No; some cannot be compared, or take the Words more, very or most before them; because they do not admit of any Increase in their Signification, as, all, any, each, every, some, one, &c.

Q. What Degrees of Comparison are the following Words of, viz. fair, fairer, and fairest?

A. Fair is of the Positive, fairer is of the Comparative, and fairest is of the Superlative.

Q. Is it good English to say more fairer or most fairest?

A. No; you ought to say, fairer or more fair, fairest, or most fair; for more fairer would signify as much as more more fair; and most fairest, as much as most most fair.

CHAPTER III.

Of VERBS.

Q. WHAT is a Verb?

A. A Verb, as it is commonly called, is that Part of Speech which betokens the doing, be-

ing, or suffering of a Thing; to which belong the several Circumstances of Person, Number, and Time.*

Q. How do you know a Verb?

A. By placing some Relative Name before it; and if it be a Verb it will be good Sense; as, *I walk, thou sittest, he reads, we dine, ye sup, they sleep.*

Q. Are all Verbs known by putting a Relative Name before them?

A. No; for imperative Verbs, or Verbs of bidding or commanding, have the Relative after them; as, *Love thou, let him love.*† And infinitive Verbs, i. e. such as have an undetermined or unlimited Sense, and always follow other Verbs, are known by having *to* before them, as *I chuse to love, or to read, &c.* The infinitive Verb is likewise sometimes expressed by the Participle in *ing*; as, *I love writing, I love learning; or I love to write, I love to learn, &c.*

Q. How many Times or Tenses are there belonging to a Verb?

A. Three; 1. The present Time, that now is. 2. The past Time, or what has been. 3. The future Time, or Time to come.

G 2

Q. How

* It is derived from the Latin, Verbum, a Word, and the chief Word in a Sentence is called a Verb, by Way of Eminence, as there can be no Sentence wherein it is not either expressed or understood.

† Our Infinitive Verbs answer to the Infinitives of the Latin, and have neither Number, Person, nor Nominative Word belonging to them. Imperative Verbs want the first Person in both Numbers, have the leading state of a Relative after them in the second Person only, and all Verbs following the Imperative Verb, let, are commonly used without *to* before them, as above explained.

Q. How many Times are there in English expressed by the Verb itself?

A. Two; the present Time, and the past Time.

Q. How do you know them?

A. The present Time is the Verb itself; as, burn, love; the past Time commonly ends in ed; as, burned, loved, &c.

Q. How do we express the Persons of the Verbs?

A. By the personal Names, I, thou, or you, he, she, it, in the Singular; and we, ye, or you, and they in the Plural.

Q. Does the Difference of Number and Person make any Alteration in the Verbs?

A. Yes; as,

Singular.

Plural.

- | | | |
|---------|-------------------------------------|---------------------------|
| Persons | 1. <i>I love</i> | 1. <i>We love*</i> |
| | 2. <i>Thou lovest, or you love.</i> | 2. <i>Ye, or you love</i> |
| | 3. <i>He loveth, or loves.</i> | 3. <i>They love</i> |

Q. Has the English Tongue any Moods?

A. No.

Q. The English Tongue having but two Times

** The Verbs are changed, or made to agree with the personal Names, by the ending of the Second Person Singular, in est; as, in the Example above, the first Person Singular, I love, is made in the second Person, thou lovest, or you love; and by the ending of the third Person Singular, in eth, or s; as, he or she loveth, or loves in the present Time: And the first Person Singular, in the past Time, loved, makes in the second Person, thou lovedst, or you loved; but the third Person is the same with the first; as, he, or she loved: The Plural Verbs are always the same with the first Person Singular; as, I love, the first Person Singular in the Present Time, makes in the Plural, we, ye, and they love. Also I loved, the first Person Singular, in the past Time, makes in the Plural, we, and they loved.*

expressed by the Verb itself, and no Moods, how do we express the other Times of the Verbs?

A. By the following Words called *Helping Verbs*, viz. *do, may, can, am, and be*, in the present Time; *did, have, had, might, could, and was* in the past Time; and *shall and will* in the future Time.

Q. How do you form those of the present Time?

A. Thus:

Sin. *I do, thou dost, or you do, he doth, or does.*

Plur. *We do, ye do, or you do, they do.*

S. *I may, thou mayst, or you may, he may.*

P. *We may, ye may, or you may, they may.**

S. *I can, thou canst, or you can, he can.*

P. *We can, ye can, or you can, they can.*

S. *I am, thou art, or you are, he is.*

P. *We are, ye are, or you are, they are.*

S. *I be, thou beest, or you be, he be.*

P. *We be, ye be, or you be, they be.*

Q. What does *am, or be* signify?

A. Either of them (for they are the same) by self signifies *being*; but, joined to, or set before Quality, or rather a Participle, signifies *suffering*, and supplies us with *Verbs of Suffering*, or *Verbs of Passive*, which we otherwise want; as, *I am burned, I be blamed, &c.* We having in *English* no distinct word to distinguish a Verb that signifies *doing* from one that signifies *suffering*. Besides these helping Verbs *am, and be*, being joined to a Participle in the first, and the Continuation of a Thing signified, afford us a beautiful Variation in our *active Verbs*, and

G 3

Must and ought commonly express the same Time, and formed in the like Manner.

and that in all the Times, as *I am writing*, for *I write*; *I have been writing*, for *I have writ*, or *written*: *I shall be writing*, for *I shall write*, &c. Also *be*, like other Verbs, is used after *let*, as, *let him be called*, &c.

Q. *How do you form the Helping Verbs of the past Time?*

A. Thus:

S. *I did, thou didst, or you did, he did.*

P. *We did, ye did, or you did, they did.*

S. *I have, thou hast, or you have, he hath, or has.*

P. *We have, ye have, or you have, they have.*

S. *I had, thou hadst, or you had, he had.*

P. *We had, ye had, or you had, they had.*

S. *I might, thou mightest, or you might, he might.*

P. *We might, ye might, or you might, they might.*

S. *I could, thou couldst, or you could, he could.*

P. *We could, ye could, or you could, they could.**

S. *I was, thou wast, or you were, he was.*

P. *We were, ye were, or you were, they were.*

Q. *How do you form those of the future Time, viz. shall and will?†*

A. Thus

* So are *would* and *should* formed.

† Helping Verbs in general are also called defective Verbs, because they are not used but in their own Tenses besides they have no Participles, neither do they admit any Helping Verbs before them, except these four, *do, have, am, and will*, which are sometimes used as Principal Verbs in all the Persons both in the Singular and Plural Number; they make in the past Time, *did, had, was, and willed*, and admit of Helping Verbs before them to form the future Time, &c. they have likewise Participles like other Verbs, viz. *doing, done, having, being, been, willed*.

A. Thus :

S. *I shall, thou shalt, or you shall, he shall.*

P. *We shall, ye shall, or you shall, they shall.*

S. *I will, thou wilt, or you will, he will.*

P. *We will, ye will, or you will, they will.*

Q. *When a Helping Verb comes before another Verb, does either of them change its Ending?*

A. *The Helping Verb changes its Ending, but the other does not; as,*

SINGULAR.

1. *I do burn.*

2. *{ Thou doest, or you do burn.*

3. *He doth, or does burn.*

PLURAL.

1. *We do burn.*

2. *Ye, or you, do burn.*

3. *They do burn.**

Q. *What*

* *Here do changes its Ending, but the Principal Verb burn does not. Do is used to express the Time with greater Force and Distinction; as, I do love, I do not love; have generally signifies Possession and had the contrary; may, and its past Time, might, denote the Possibility, or Liberty of doing a Thing; must, should, and ought, the Necessity or Duty of doing a Thing; will, in the first Person, promises or threatens, but in the second and third only foretells; shall, in the first Person simply expresses, but in the second and third Person commands or threatens; would intimates the Intention of the Doer.*

Can, may, will, and must are used with Relation both to the present and future Times; could the past Time of can; might the past Time of may; and would the past Time of will, (as a principal Verb) relate both to the past Time and the Time to come.

These Helping Verbs are often joined together; as, I might have died; but then, one of them expresses the Manner, and the other the Time of the Verb, and the first only varies in its Formation.

Thus

Q. What do you call a Principal Verb?

A. A Verb that can be formed through the present and past Times without the Help of any of these Helping Verbs; as, love in the present Time, thus:

SINGULAR.	PLURAL.
1. <i>I love.</i>	1. <i>We love.</i>
2. { <i>Thou lovest, or</i> <i>you love.</i>	2. <i>Ye, or you love.</i>
3. <i>He loveth, or loves.</i>	3. <i>They love.</i>

—In the *past Time* thus:

1. <i>I loved.</i>	1. <i>We loved.</i>
2. { <i>Thou lovedst, or</i> <i>you loved.</i>	2. <i>Ye, or you loved.</i>
3. <i>He loved.</i>	3. <i>They loved.</i>

Q. Can you form love in the future Time?

A. Not without will or shall; as,

1. <i>I will love.</i>	1. <i>We will love.</i>
2. { <i>Thou wilt, or you</i> <i>will love.</i>	2. { <i>Ye will, or you will</i> <i>love.</i>
3. <i>He will love.</i>	3. <i>They will love.</i>

Q. How

Thus by the Use of these *Helping Verbs* (especially when two or more of them come together) we are entirely freed from the various Endings of *Verbs*, in the past Times, or the preterimperfect and preterpluperfect Tenses of the *Latins*, also from those of the several Moods in both *Voices*; which produce near 200 Variations, including those of the different Persons in each Tense, as they effectually answer all those Purposes, according to the Sense they are taken in, and to the Nature and Exigency of the Subject: They also afford us some Variations in our past Time; as, *I loved, I did love, I have loved*, all denote the Time Past; yet the *Principal Verb loved* cannot be said to vary, without the Help of *did* or *have*, which serve only to express the past Time, though beautifully, in different Words.

Q. How many Sorts of Principal Verbs have we?

*A. Four, as before observed, viz. Active Verbs, which signify doing, or being; Passive by the Help of am and be, which signify suffering, or denote the Impressions that Persons or Things receive; Imperative which bid, or command; and Infinitive which have an unlimited Sense, and are known by having mostly the Preposition to before them.**

Q. Do Verbs always take d, or ed to form the past Time?

A. No; some are irregular.

OF IRREGULAR VERBS.

Q. What is the first Irregularity?

A. The first Irregularity, and that which is the most common, took its Rise from our Quickness of Pronunciation, by changing the Consonant d to t, (the Vowel e in the regular Ending ed, in the past Time, being cut off) that the Pronunciation might be made more easy and free; and seems rather a Contraction than an Irregularity.

Q. What Letters commonly take t after them?

A. 1. Ch, ck, p, and x; as, snatcht, packt, clapt, mixt, instead of snatched, packed, &c.

2. When the Consonant l, m, n, or p, follows a Diphthong, each of them generally takes t after it, and then the Diphthong is either shortened; as, dealt, dreamt, meant, from deal, dream, mean; or changed into a short single Vowel; as, felt, kept, slept,

** Such Verbs as cannot take a Name after them, are by some Grammarians called Neuters, because the Action is terminated in the Person, or Thing denoted by the Verb; as, it raineth; the Horse walketh, &c. yet as all such imply doing, or being, in some Posture, Situation, &c. they may with more Propriety be termed Active Verbs.*

slept, wept, crept, swept, from the Verbs, feel, keep, sleep, weep, creep, sweep.

3. When a Word ends with two of the same Consonants, and takes *t* after it, to make the *past Time*, one is dropt; as, *dwelt*, from *dwell*; *past*, from *pass*, &c.

4. When *v* is changed into *f*, it takes *t* after it to form the *past Time*; as, *left, bereft*, from *leave, hereave*.

Q. What Letters require 'd to form the past Time?

A. 1. *B, g, s, v, w, z*, and *th* when sounded soft; also, *l, m, n, r*, following a long Vowel more easily unite, separately, with '*d*',* than *t*; as, *liv'd, smil'd*, &c.

2. *Verbs ending in y* take '*d*'; as, *marry, marry'd*; or else which is much better, change *y'd*, into *ied*; as, *married, carried*, &c.

Q. What is the second Irregularity?

A. Some Words in the *present Time* ending in *d* or *t*, have the *past Time* the same as the *present*; as, *read, read; cast, cast*.†

Q. What other Irregular Verbs have we?

A. There are many more; an alphabetical List of the principal of them follows:

<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
A Wake	Awoke	Awoke
abide	abode	abode

Be

* *This Method of shortening, contracting and throwing together Clusters of Consonants has been justly blamed by the late ingenious Author of the Spectator, No. 135.*

† *Verbs ending in d, or t, mostly form their past Times regularly, by ed at Length, and cannot take 'd (or t) after them; as, wounded, blasted; not wound'd, blast'd.*

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Present Time. Past Time. Participle.

Be	Been	Being, been
bend	bent	bent
unbend	unbent	unbent
bear	bore, bare	born
begin	began	begun
bereave	bereft	bereft
beseech	befought	befought
beat	beat	beaten, beat
bind	bound	bound
bite	bit	bitten
bleed	bled, blooded	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
buy	bought	bought
Catch	Caught, caught	Caught
chide	chid	chidden
chuse, or choose	chose	chosen
cleave	clave, clove	cleft, cloven
come	came	come
creep	crept, crept	crept
crow	crew, crowed	crowed
Dare	Durst, dared	Dared
die	died	dead
do	did	done
draw	drew	drawn
dream	dreamed, dreamt	dreamt
drink	drank	drunk
drive	drove	driven
dwelt	dwelled, dwelt	dwelt
Eat	Eat	Eaten
Fall	Fell	Fallen
feed	fed	fed

feel

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Present Time.

Past Time.

Participle.

feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew, fled	flown
forfake	forsook	forfaken
freight	freighted	fraught
freeze	froze	frozen
Geld	Gelded, gelt	Gelded, gelt,
get	got	gotten, got
give	gave	given
gild	gilded, gilt	gilded, gilt
gird	girded, girt	girded, girt
grind	ground	ground
go	went	gone
grow	grew	grown
Hang	Hung, hanged	Hung
have	had	having, had
hear	heard	heard
help	helped, helpt	holpen
hew	hewed	hewn
hid	hid, hided	hidden, hid
hold	held	holden
Keep	Kept	Kept
know	knew	known
Lay	laid	Laid
lead	led	led
leave	left	left
leap	leaped, leapt	leapt
lend	lent	lent
lie	lay	lain
lose	lost	lost
Make	Made	Made

mean

KINDS OF WORDS, &c. 85

Present Time.

Past Time.

Participle.

mean	meant	meant
mow	mowed	mown
meet	met	met
Rend	Rent	Rent
ride	rode, rid	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
Say	Said	Said
see	saw	seen
seek	sought	sought
seethe	sod	sodden
sell	fold	fold
send	sent	sent
shake	shook	shaken
shear	shore	shorn
shew	shewed	shewn
shine	shined	shone
shoot	shot	shot
shrink	shrank	shrank
sing	sang	sung
sink	sank, sunk	sunk
sit	sat	fat
slay	slew	slain
slide	slid	slidden
sleep	slept	slept
sling	slung	slung
smell	smelt	smelt
smite	smote	smitten
speak	spoke	spoken
spell	spelled, spelt	spelt
spill	spilled, spilt	spilt
spend	spent	spent
spin	span	spun

H

spit

mean

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<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
spit	spat	spat
spring	sprang	sprung
stand	stood	stood
stick	stuck	stuck
sting	stung	stung
steal	stole	stolen
stink	stank	stunk
strike	struck	stricken
strive	strove	striven
swear	swore, fware	sworn
sweep	sweaped, swept	swept
swell	swelled	swoln
swing	swang, swung	swung
swim	swam, swum	swum
Take	Took	Taken, took
tear	tore	torn
teach	taught	taught
tell	told	told
think	thought	thought
thrive	throve	thriven
throw	threw	thrown
tread	trod	trodden
Weep	Wept	Wept
wind	wound	wound
wear	wore	worn
weave	wove	woven
write	wrote, writ	written, writ
work	worked, wrought	wrought
wring	wrung	wrung

Q. How are the Irregular Verbs formed?

A. Thus :

In the PRESENT TIME.

SINGULAR.

PLURAL.

- | | |
|------------------------------------|---------------------------|
| 1. <i>I fly, or am flying.</i> | 1. <i>We fly.</i> |
| 2. <i>Thou fliest, or you fly.</i> | 2. <i>Ye, or you fly.</i> |
| 3. <i>He flieth, or flies.</i> | 3. <i>They fly.</i> |

In the PAST TIME.

- | | |
|--|--|
| 1. { <i>I flew, fled, or did fly,</i>
<i>(or was flying)</i> | 1. <i>We.</i> |
| 2. { <i>Thou fledst, or didst</i>
<i>fly; or, you flew,</i>
<i>fled, or did fly.</i> | 2. <i>Ye, or you, and</i> |
| 3. { <i>He flew, fled, or</i>
<i>did fly.</i> | 3. { <i>They flew, fled, or</i>
<i>did fly.</i> |

In the FUTURE TIME.

- | | |
|--|-------------------------------------|
| 1. { <i>I shall or will fly,</i>
<i>(i. e.) be flying.</i> | 1. <i>We.</i> |
| 2. { <i>Thou shalt, or wilt</i>
<i>fly, or, you shall,</i>
<i>or will fly.</i> | 2. <i>Ye, or you, and</i> |
| 3. <i>He shall, or will fly.</i> | 3. <i>They shall, or will fly.*</i> |

Of PARTICIPLES.

Q. *What is a Participle?*

A. A *Participle* is a Part of Speech, derived from *Verb*, and signifies *being, doing, or suffering*, and also implies *Time*, as a *Verb* does; but is otherwise like a *Quality*. It is particularly known by placing both a *Relative Name* and a *Verb* before it; as, *He loves walking.*

Q. *How many Sorts of Participles are there?*

A. Two; the *Active Participle*, that ends always in *ing*; as, *loving*; and the *Passive Participle*, that ends almost always in *ed, t, or n*; as, *loved, taught, slain.*

H 2

In * All irregular Verbs are formed much in the same Manner.

slain. The past Time of our *Active Verbs*, ending in *ed*, or in *t* when contracted, are very often regularly the same with this *Participle*; as, *bate, hated, bated; teach, taught, taught, &c.* And when it ends in *n* it is often the same as the *present Time* of our *Active Verbs*, this *n* being added; as, *see, saw, seen; give, gave, given; rise, rose, risen, &c.* yet it is sometimes otherwise formed or made.* See the *irregular Verbs*.

C H A P. IV.

Of PARTICLES.

Q. *WHAT* are Particles?

A. *Particles* are little Words that express or denote some Circumstance, Manner, or Quality of an Action, and join Sentences together.

Q. *How many Sorts of Particles are there?*

A. Four: *Adverbs, Conjunctions, Prepositions, and Interjections.*

Of ADVERBS.

Q. *What is an Adverb?*

A. An *Adverb* is a *Particle* joined either to a *Verb* to a *Quality*, to a *Participle*, or to another *Adverb* to explain their Manner of acting and suffering or to point out some peculiar Circumstance, *Quality*, or Manner signified by them.

To a *Verb* thus: *The Boy writes correctly.*

To a *Quality*, or *Adjective*, thus: *He is a very diligent Boy.*

To a *Participle*, thus: *A Man truly fearing God.*

* Every *Participle*, except that in *ing*, is to be used with *am*, or *be*, as a *Passive Verb*; the past Time of *Active Verbs* being improper.

To another *Adverb*, thus: *He lives very happily.*

Q. *How many Sorts of Adverbs have we in English?*

A. There are many Kinds of *Adverbs*, a few of which are as follow:

1. Of *Time*: *Time present*; as, *now, to-day.*

The Time past; as, *already, before, yesterday, here-fore, long since.*

The Time to come; as, *to-morrow, not yet, here-fter, henceforth, or henceforward, by and by.*

An *undetermined Time*; as, *often, oftentimes, sel-dom, daily, yearly, always, when, then, ever, never.*

2. Of *Place*; as, *here, there, where, elsewhere, every where, no where, some where, above, below, within, herein, without, whither, hither, thither, up-ward, downward, whence, hence, thence.*

3. Of *Number*; as, *once, twice, thrice, rarely, seldom, frequently, often.*

4. Of *Order*; as, *lastly, last of all, secondly, third-ly, fourthly, &c.*

5. Of *Quantity*; as, *how much, how great, enough, sufficient, somewhat, something, nothing.*

6. Of *affirming*; as, *verily, truly, undoubtedly, feignedly, yea, yes.*

7. Of *denying*; as, *nay, no, not, in no wise.*

8. Of *doubting*; as, *perhaps, peradventure, by chance.*

9. Of *comparing*; as, *how, as, so, how much, less, more, very, rather, than, whether, either, nei-ther, also, exceedingly, almost, well nigh, little less, of all, nothing less, as it were, alike, otherwise, differently, far otherwise*: Others are compared in *imitation of Qualities*; as, *soon, sooner, soonest; of-ten, oftener, ofteneft.*

10. Of *Quality*; as, *justly, proudly, &c.* which words are derived of *Qualities*, or *Adjectives*, and

denote the same Quality as the Words they are derived from do, and may be explained by the Name and Preposition; as, *with Justice*, for *justly*; *with Prudence*, for *prudently*.

- ☞ There are but few Qualities which may not be turned into Adverbs, by adding to them the Termination *ly*; as, *meek*, *meekly*: And they admit of Comparison by *more* and *most*.

Of CONJUNCTIONS.

Q. *What is a Conjunction?*

A. A Conjunction is a Part of Speech that joins either Words or Sentences together, and shews the Manner of their Dependence upon one another; as, *I will go and eat my Supper*, but *shall have nothing but Bread and Cheese, and Beer*.

Of Conjunctions there are several Sorts; as,

1. Copulative; as, *and*, *also*, *both*.
2. Disjunctive; as, *or*, *nor*, *either*, *neither*.
3. Casual; as, *for*, *because*.
4. Conditional; as, *so*, *that*, *but*, *if*.
5. Concessive; as, *though*, *or tho'*, *although*, *indeed*.
6. Rational; as, *therefore*, *wherefore*, *seeing*, *since*.
7. Adversative; as, *yet*, *nevertheless*, *notwithstanding*.
8. Exceptive; as, *but*, *unless*, *except*, &c.
9. Suspensive; as, *whether or not*, *whether*.

☞ Some of these may be reckoned Adverbs, and some of the Adverbs used as Conjunctions, without any great Impropriety; as, *whether* is a comparative Adverb and a suspensive Conjunction, &c.

Of PREPOSITIONS.

Q. *What is a Preposition?*

A. A Preposition is a Part of Speech, most commonly set separate or before other Parts, especial

Name

Names or Noun-Substantives, to shew the Respect or Relation one Thing has to another.*

Q. What are the Prepositions set separate, or before other Parts of Speech?

A. They are such as these that follow; *above, about, after, against, among, amongst, at, before, behind, beneath, below, between, beyond, by, through, or thro', beside, for, from, in, into, on, or upon, over, of, out, or out of, to, or unto, towards, under, with, off, within, without.*

Q. Which are the Prepositions joined, or set in Composition?

A. The *English Prepositions* are *a, be, for, fore, mis, over, out, un, up, with.*

Latin Prepositions are, *ab, or abs, ad, ante, circum, con, for cum, contra, de, dis, di, e, or ex, extra, in, or im, inter, intro, ob, per, post, pre, pro, preter, re, retro, se, sub, subter, super, trans.*

Greek Prepositions are *a* or *an, amphi, anti, hyper, hypo, meta, peri, syn.* Their *Uses, &c.* follow.

The ENGLISH PREPOSITIONS, used in Composition, explained.

1. *A* is oftentimes redundant, or superfluous at the Beginning of a great many Words; as in *abide, for bide; arise, for rise; awake, for wake.* It is sometimes used, though very improperly, for *one,*
or

* *Besides this separate Use of Prepositions they have another, which is to be joined in Composition with a vast Number of Words; and by this Means, they create great Variety, give a peculiar Beauty, Fluency, and Elegancy to our Language; by the Help of which we do all that the Greeks and Latins did, partly by Prepositions, and partly by the Diversity or Difference of Cases.*

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or in; as a *Foot*, for one *Foot*; he is a-*Bed*, for in *Bed*, &c.

2. *Be* is used for *about*; as in *besprinkle*, i. e. to *sprinkle about*. It is also used for *by* or *nigh*; as, *beside*, i. e. *by* or *nigh* the *Side*: For *in*; as, *betimes*, i. e. *in Time*, or *early*: For *for*; as, *to bespeak*, i. e. *to speak for*, &c.

3. *For* signifies *Negation* or *Privation*, i. e. it *denies* or *deprives*; as, in *forbid*, i. e. *bid it not to be done*.

4. *Fore* signifies as much as *before*; as, *to foresee*, i. e. *to see before it comes to pass*.

5. *Mis* denotes *Defect*, or *Error*; as, *Misdeed*, i. e. *an ill Deed*, or *not done rightly*; *misemploy*, to *employ it wrong*; or to *mistake*, *misuse*, &c.

6. *Over* signifies *Eminence*, or *Superiority*; as, *to overcome*, to *oversee*, to *over-rule*: It denotes also *Excess*; as, *overhasty*, *overjoyful*, &c.

7. *Out* signifies *Excess*, *Excellency*, or *Superiority*; as, *to outdo*, to *outrun*, to *outgo*, &c.

8. *Un* signifies *Negation* and *Contrariety*, or the *not being so* or *so*; also *Dissolution*, or the *undoing* a *Thing* already *done*; and *set before Qualities*, signifies *not*; as, *pleasant*, *unpleasant*, i. e. *not pleasant*, *unworthy*, *unseen*, &c. But when *un* is put to *Verbs*, it *destroys* or *undoes* what has been already *done*; as, *undo*, *unsay*, *unweave*, &c.

9. *Up* denotes *above*, *upwards*, or *upper*, with respect to *Places* or *Things* that lie *upwards*, &c. as, *upside*, i. e. *the Side that lies uppermost*, or *bighest*.

10. *With* signifies *against*; as, *to withstand*, i. e. *to stand against*. Sometimes it denotes as much as *from*, or *back*; as, *to withhold*, i. e. *to hold from one*; *to withdraw*, i. e. *to draw back*.

The

The LATIN PREPOSITIONS, used in the Composition of English Words, explained.

1. *Ab*, or *Abs*, signifies *from*; but compounded with an *English Word*, denotes some Excess, or Increase; as, *to abhor*, *to abuse*; also, Parting, or Separation; as, *to abstain*, *to abolish*, &c.

2. *Ad* signifies *to* or *at*; as, *adjoin*, i. e. *to join*, *near*, or *next to*; *adjacent*, i. e. *that which lies nigh*.

3. *Ante* signifies *before*; as, *antecedent*, the foregoing Words; *to antedate*, or *date before*.

4. *Circum* signifies *about*; as, *Circumlocution*, i. e. a round-about Way of speaking.

5. *Con*, (*co*, *com*) from *cum*, signifies *with*, or *together*; as, *Convocation*, i. e. *a calling or meeting together*; *Copartner*, i. e. *a Partner with another*; *Commerce*, i. e. *trading together*.

6. *Contra* signifies *against*; as, *to contradict*; also from this comes the compound Preposition, *Counter*; as, *to counterbalance*, *counterfeit*, &c.

7. *De* signifies a Kind of Motion *from*; as, *to detract*, *to decamp*. Sometimes it enlarges the Sense of the Word; as, *to demonstrate*, *to deplore*.

8. *Dis* signifies Separation, Difference, or Diversity; as, *disagree*, i. e. *not to agree*; *disbelieve*, i. e. *not to believe*; *to dissect*, i. e. *to separate*, or *cut asunder*.

9. *Di* enlarges the Sense of the Word it is compounded with; as, *to direct*, *to diminish*, &c.

10. *E*, or *ex*, signifies *out*, *out of*, or *off*; as, *to evade*, i. e. *to put off*; *to exclude*, i. e. *to shut out*.

11. *Extra* signifies *beyond*, *over*, and *above*; as, *extravagant*, i. e. *one that goes beyond Bounds*.

12. *In*, or *im* generally denotes the Position, or Disposition of an Action; whereby one Thing is, as if it was, put into another; as, *to infold*, *to inclose*;

to impart, to implant. It also denotes *Privation*, or *not*, and gives a contrary Sense to a Primitive Word; as, *indecent*, i. e. *not decent*; *Injustice*, i. e. *not Justice*, &c.

13. *Inter* signifies *between*; as, *to intervene*, i. e. *to come between*; *Interval*, i. e. *the Space between Business*: But in *interdict*, or *Interdiction*, it signifies as much as *for in forbid*, &c.

14. *Intro* is an *Adverb*, from the *Preposition intra*, and signifies *within*; as *to introduce*, i. e. *to bring into*, or *within*.

15. *Ob* signifies *against*; as, *Obstacle*, i. e. *what stands in the Way*; *to oppose*, i. e. *to put against*.

16. *Per* signifies *through*; also a Degree of Excellence, or Excess; as, *perfect*, i. e. *thoroughly done*; *to pervade*, i. e. *to go over*, or *through*.

17. *Post* signifies *after*; as, *Postscript*, i. e. *written after*; a *posthumous Work*, i. e. *published after the Author's Death*.

18. *Pre* comes from *præ*, and signifies *before*; as, *to premeditate*, i. e. *to meditate of before*, &c.

19. *Pro* signifies *for*, or *forth*: But it has also a great many other Senses; as, *to profess*, *protect*, *pronounce*, *prorogue*, &c.

20. *Preter* signifies *against*; as, *Preternatural*, i. e. *contrary to the common Order of Nature*.

21. *Re* generally implies a repeated Action; as, *to repeat*, i. e. *to say over again*; *to relapse*, i. e. *to fall ill again*. It also denotes *Opposition*, or *against*; as, *to repulse*; and sometimes only enlarges the Sense of the simple Verbs; as, *to repent*, *reprove*, &c.

22. *Retro* signifies *backward*; as, *Retrospection*, i. e. *a looking backward*, &c.

23. *Se* signifies *without*, (from *sine*, or *seorsum* by itself); as, *secure*, i. e. *sine cura*, or *seorsum a cura*, *separate*, *seclude*, &c.

24. Sub-

24. *Sub* signifies *under*; as, *subscribe*, i. e. to write under.

25. *Subter* signifies *under*; as, *Subterfuge*, i. e. a *Refuge under*.

26. *Super* signifies *upon, over, or above*; as, *Supercription*, or writing upon a Letter; *superfluous*, i. e. *over and above*. In some Words that come from the *French* it is changed into *sur*; as, *Surplus*, i. e. a Quantity over and above what is enough, *Surface*, &c.

27. *Trans* signifies *over, beyond, or change*; as, *to transport*, i. e. to carry over; *to transgress*, i. e. to go beyond; *to transplant*, *transpose*, *transform*, *transfigure*, i. e. to change Shape, &c.

THE GREEK PREPOSITIONS, used in the Composition of English Words, explained.

1. *A*, or *an*, signifies *Privation*, or not; as, *Anonymous*, i. e. without a Name: *Anarchy*, i. e. without Government.

2. *Amphi* signifies *on both*; as, *amphibious*, i. e. such Creatures as live on both Land and Water.

3. *Anti* signifies *against*; as, *Antidote*, i. e. a Remedy against Poisons, &c. *Antichrist*, i. e. one that is in Opposition to Christ.

4. *Hyper* signifies *over and above*; as, *Hyperbole*, is a Figure in Rhetoric that represents Things over and above, or much greater than the Truth.

5. *Hypo* signifies *under*; as, *Hypocrite*, i. e. one that pretends to be very religious; but, underneath, or privately, is very wicked.

6. *Meta* is the same as *trans*, i. e. beyond, or change; as, *metamorphose*, i. e. to change from one Shape or Form to another.

7. *Peri* signifies *about*; as, *Periodical*, i. e. any Thing that has a settled Time to turn about, or to perform its Course or Revolution in.

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8. Syn signifies *with*, or *together*; as, *Synagogue*,
i. e. *an Assembly or Company gathered together*.

Of INTERJECTIONS.

Q. *What is an Interjection?**

A. An *Interjection* is a *Particle* made use of to express some sudden Motion, or Passion of the Mind; as, *ah! alas!*

Of *Interjections* there are several Sorts, viz.

1. Admiring; as, *heigh! behold! O strange!*
2. Despising; as, *pissh! phy! shah! tush!*
3. Mirth; as, *ha, ha, he!*
4. Sorrow; as, *ho! O sad! alas! alack!*
5. Silence; as, *hish! hush! mum!*
6. Surprise; as, *hay! hey! wherw!*
7. Calling to; as, *Oh! soho! hem! hee! hip!*
8. Names are sometimes used for *Interjections*; as, *with a Mischief! O the Villany! &c.*

C H A P. V.

Of the DERIVATION of WORDS.

Q. *I*N the Derivation of Words, are Names or Substantives ever changed into Verbs?

A. Yes;

* *Most of the Interjections are natural Sounds, common to all Languages.*

Mr Chambers in his Universal Dictionary, makes the following Observation: "Some, says he, deny the Interjections to be Words, or any Parts of Speech, and make them mere natural Signs of the Motions or Passions of the Mind, expressed by these inarticulate Sounds, several whereof Brutes have in common with us." But as there are Passions, which must be represented in Writing and Discourse, the Interjection has a good Foundation in Nature and is a necessary Part of Speech.

The celebrated Mr Locke observes, that the Clearness, Beauty, &c. of a good Style, consist very much in the right Use of Particles; which must be learned by a care

A. Yes; many *Names*, and some *Qualities* or *Adjectives*, and sometimes the other *Parts of Speech*, become *Verbs*; and denote, or signify, some Sort of Application of the same Thing, or the Thing signified by the *Name*; as, from a *House*, comes the *Verb to house*, (*houze*) from a *Fish*, comes *to fish*; from a *Rule*, comes *to rule*, &c.

Q. Do *Names* come from *Verbs*?

A. Yes; almost every *Verb* has some *Name* coming from it; and by adding the Termination *er* to a *Verb*, comes a *Name* signifying the *Agent*, or *Doer*; as, from *hear* comes *Hearer*, or *one that hears*; from *run* comes *Runner*, or *one that runs*.

Q. What do *Qualities* that end in *y* or *n* denote?

A. 1. *Qualities* that end in *y* denote *Plenty* or *abounding*, and come from *Names*, by adding the Ending *y*; as from *Wealth*, comes *wealthy*, i. e. *one that has much Wealth*; *Health*, *healthy*; *Might*, *mighty*.

2. *Qualities* that end in *en*, signify the *Matter* out of which any Thing is made; as, *Ashen*, *Beachen*, *Oaken*, *Birchen*; as, *an Oaken Stick*, i. e. *a Stick made of Oak*.

Q. What do *Qualities* that end in *ful* come from and signify?

A. From *Names* that denote *Fullness*; as, from *Joy*, comes *joyful*, i. e. *full of Joy*; *Fruit*, *fruitful*; *Youth*, *youthful*, &c.

Q. What do *Qualities* that end in *some* denote?

A. They generally have the same Sense with *full*;
I as,

ful Observance of their Use and Application in the best Works of our most celebrated Writers.

Concerning all these *Particles*, i. e. an *Adverb*, *Conjunction*, *Preposition*, and *Interjection*, *this*, in general, may be observed, that they are very often used interchangeably, or one for another, according to the tenor and exigency of the Sentence or Expression, as is obvious to every discerning Reader.

as, from *Trouble*, comes *troublesome*, i. e. full of *Trouble*; *Delight*, *delightful*, &c.

Q. What do Qualities ending with *less* and *ly* denote?

A. 1. The Termination *less* being added to Names, forms Qualities, signifying *Want*; as, *worthless*, i. e. of no *Worth*; *witless*, *heartless*, *careless*.

2. By adding *ly* to Names, and sometimes to Qualities, are formed Qualities, which denote *Likeness*; as from *Giant*, comes *giantly*, i. e. like a *Giant*; *Earth*, *earthly*; *Heaven*, *heavenly*.

Q. How are Diminutive Qualities ending in *ish* derived?

A. 1. Qualities Diminutive, or Qualities that denote lessening the Signification, are made, by adding *ish* to Qualities, and often to Names; as, *green*, *greenish*, i. e. a little or somewhat *green*.

2. When Qualities in *ish* come from Names, they generally denote *Likeness*; as, *wolfish*, i. e. like a *Wolf*, from *Wolf*.

3. Some National Qualities end in *ish*; as, *English*, *Spanish*, *Danish*, *Scottish*, (or rather *Scots*, or *Scotch*) *Swedish*, &c.

Q. What is a Diminutive Name or Noun?

A. A Name Diminutive is a Word that commonly, by the Addition of some Letters, or Syllable, to the Word from whence it comes, serves to denote a Diminution, or Lessening the Sense of the Word from whence it comes; as, * *Lambkin*, from *Lamb*.

* *Kin* being added to *Lamb*, lessens the Signification of the Word; for *Lambkin* is a little young *Lamb*.

Ing is commonly the diminutive Termination to Animals; as, *Gosling*, *Duckling*, &c. where *ing* seems to signify young; so that, *Lambkin*, is for *Lambing*, i. e. a young *Lamb*; the *k* being put here to make a better Sound. So likewise these following may be said to be diminutive; viz. *Nag*, *Cottage*, *Pullet*, *Sprig*, when considered with respect to *Horse*, *House*, *Hen*, *Branch*, &c.

Q. By what other Means are Words derived from their Primitives?

A. By adding *ship, dom, ric, wic, nefs, head, hood, &c.* as,

1. Words ending in *ship* denote Office, or Employment, or Condition; as, *Stewardship, Lordship, Fellowship.*

2. Words ending in *dom*, signify Office, or Charge, with Power and Dominion; *Popedom, Kingdom, Dukedom.*

3. Words ending in *ric* and *wic*, denote Office, and Dominion; as, *Bishopric, Bailiwick.*

4. Names ending in *nefs*, signify the Essence of the Thing, and are formed from *Qualities*; as, from *white*, comes *whitenefs*; from *hard*, *hardnefs*—These are called *Abstract Names.*

5. Names that end in *head* and *hood*, denote the State, Condition, and Quality of a Thing or Person; as, *Godhead, Manhood, Widowhood, &c.*

6. There are also Names derived from *Qualities* and *Verbs*, which are made by adding the Ending *th* with some small Change; as, from *long* comes *Length*; *strong*, *Strength*; *bread*, *Breadth*; *wide*, *Width*; *deep*, *Depth*; *true*, *Truth*: Also from the *Verb* to *die*, comes *Death*.

Q. Are any English Words borrowed from the Latin?

A. Yes; a great many, and indeed almost all that are not Words of one Syllable, or do not come from Words of one Syllable, are borrowed from the Latin; but the greatest Part of these the French or Italians have borrowed from the Latin, and we from them.

Q. What Rules have we to know when a Word is derived from the Latin?

A. These seven following, viz.

I. Words in *ion* in English, come from those in Latin, ending in *io*; as, *Question*, from *Questio*; *Religion*, *Religio*; *Education*, *Educatio*, &c.

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II. Words ending in *ty*, from those in *Latin*, ending in *tas*; as, *Liberty*, *Libertas*; *Charity*, *Charitas*; *Veracity*, *Veracitas*, &c.

III. Words ending in *ude* are derived from the *Latin*, by changing *o* into *e*; as, *Fortitude*, *Fortitudo*; *Gratitude*, *Gratitudo*.

IV. Many *English* Words ending in *nce* or *cy*, are derived from the *Latin* Words ending in *tia*; as, *Obedience*, *Obedientia*; *Clemency*, *Clementia*, &c.

V. Qualities which end in *d*, are mostly derived from those in *Latin*, which end in *us*; as, *frigid*, *frigidus*; *rigid*, *rigidus*, &c. Also such as have in the last Syllable *t*, *n*, or *r* between two Vowels; as, *illiterate*, *illiteratus*; *obscure*, *obscurus*; *obscene*, *obscenus*, &c.

VI. Many Words ending in *nt* come from *Latin* ones, ending in *ns*; as, *vigilant*, *vigilans*, &c.

VII. Many Words ending in *al*, are derived from those in *Latin* which end in *is*; as, *liberal*, *liberalis*, &c.*

CHAP. VI.

ETYMOLOGY ABSTRACTED and EXPLAINED.

THE *English* Language is divided into four Kinds of Words, or Parts of Speech, viz.

NAMES, QUALITIES, VERBS, and PARTICLES.

I. Of NAMES.

NAMES are such Words or Things as you can see, feel, hear, or understand, without another Word joined to them; as, *a Man*, *a Book*, *Virtue*, &c. They may also be known by putting the Word

* There are several other Words that are derived from the *Latin* which cannot be brought under any Rule; *Nature*, comes from the *Latin* Word *Natura*; *Grace*, *Gratia*; *Vice*, *Vitium*.

Thing after them, which they cannot have without making Nonsense; thus, you cannot say, *Man Thing*, *Book Thing*, *Virtue Thing*, &c.

There are three Sorts of *Names*, viz. *Common*, *Proper*, and *Relative*.

Common Names are such as comprehend a whole kind; as, *a Man*, *a Woman*, *a City*, &c.

Proper Names are such as belong to particular Persons or Things; as, *William*, *Mary*, *London*, &c.

Personal Names are such as belong to Persons or Things to avoid the Repetition of the same Word, as instead of my own Name, I say *I*; instead of your Name, I say *you*, or *thou*; and instead of his, or her Name, *he* or *she*: And for Things without Life, or doubtful of Sex, *it* is used.

Names have also two Numbers, viz. the *Singular* and the *Plural*. The Singular Number speaketh but of one, as a *Book*. The Plural Number speaks of more than one, as *Books*.

They have likewise three Genders, viz. *Male*, *Female*, and *Neuter*.

II. Of QUALITIES.

QUALITIES are such Words as express the Manners, Properties, or Affections of Things; as *good*, *bad*, *wise*, *foolish*, &c. and require to be joined to some other Word to make us understand them, as *a good Man*, *a strong Horse*, &c. They may be known by putting the Word *Thing* after them, which will make them good Sense; as, *good Thing*, *bad Thing*, *white Thing*.

Qualities have also three Degrees of Comparison, viz. the *Positive*, the *Comparative*, and the *Superlative*; as, *wise*, in the Positive, makes *wiser* in the Comparative, and *wisest* in the Superlative.

III. Of VERBS.

VERBS denote the doing, being, or suffering of

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Persons, or Things; and are known by putting some relative Name before them, to make them Sense, as, *I love, we love.**

Verbs have two Numbers, viz. *I love*, singular; *we love*, plural: Likewise three Tenses, or Times, viz. *Present, Past, and Future*; as, *I love*, in the present Time, makes *I loved*, in the past; and *I shall or will love*, in the future Time.

IV. Of PARTICLES.

PARTICLES are Words that denote some Circumstance, Manner, or Quality of an Action, and are used to join Sentences together: They are almost all Monosyllables, and are known by answering to none of the Properties of the other Parts of Speech. They are divided into *Adverbs, Conjunctions, Prepositions, and Interjections*.

The Manner of classing them, see in the Method of Teaching inserted at the Beginning of this Book.

ETYMOLOGY EXEMPLIFIED.

When Modesty ceases to be the chief Ornament of one Sex, and Integrity of the other, Society is then upon a wrong Basis, and we shall be ever after without

* Though some Words are used both as Names and Qualities, and also as Verbs; such are, close, cross, salt, light &c. yet by the Sense they are taken in, it is easily known to what Species each belongs, especially as Names have commonly an Article before them, and the Qualities and Verbs their usual Properties to distinguish them; as a Close, when a Name implies a Field; close, when a Quality implies reserved, or considerate, as a close Man; and when a Verb signifies to conclude, or shut up, as to close a Discourse, &c.

Some Verbs include a Preposition along with them for an ending; as, fly about, admit of, set on, hold in, meet with, send for, turn over, &c.—Also a few may be used actively and passively; as, I am grieved, or I grieve, I am rejoiced, or I rejoice, &c.

KINDS OF WORDS, &c. 103

without Rules to guide our Judgments in what is really becoming and ornamental.

Q. In the above Paragraph, tell me what Part of Speech every Word is, and why?

A. When) is an Adverb of Time, (see p. 89.)

Modesty) Is a Name, (because it denotes the Thing itself) of the Singular Number, (see p. 57.)

Ceases) A Verb Active, because it betokens doing (see p. 75.) and has for its Nominative Word *Modesty*.

To) is a Preposition (p. 91.) and is here the Sign of an infinitive Verb.

Be) is an infinitive Verb in this Position, because it follows another Verb, with the Preposition (or its Sign) *to* before it (see p. 81.)

The) an Article, which denotes or fixes the Sense of one or more Particulars, and shews what you mean, (p. 71.)

Chief) is a Quality or Adjective, because it shews the Manner or Property of a Thing, (p. 67.)

Ornament) a Name, as before, (p. 57.)

Of) is a Preposition, (p. 91.)

One) a Quality as before.

Sex) is a Name as before.

And) a Conjunction copulative, because it joins Words or Sentences together, (p. 90.)

Integrity) is a Name as before.

Of) a Preposition as before.

The) an Article, and is here set before a Quality.

Other) is a Quality, but is here put for a Name, where Sex is understood, (p. 67.)

Society) is a Name as before.

Is) a Verb passive, (p. 77.) of the third Person singular from the Verb *am*, and has for its Nominative Word *Society*.

Then) an Adverb of Time, (p. 89.)

Upon)

Upon) is a Preposition, as before.

A) is an Article, as before.

Wrong) a Quality in its common Position, viz. before a Name.

Bas) is a Name, as before.

And) a Conjunction copulative, as before.

We) is a Relative Name of the leading State, because it comes before the Verb *shall be*, (p. 59.)

Shall be) *Shall* is the helping Verb to *be*, for *be* is here a principal Verb, (p. 78,) and has *we* for its Nominative Word.

Ever after) Taken together, is an Adverb, (p. 89.)

Without) is a Preposition, (p. 90.)

Rules) a Name of the Plural Number.

To guide) is an infinitive Verb, and is known by its Sign or Preposition *to* before it.

Our) is a Relative or Possessive Quality, (p. 67.)

Judgments) a Name of the Plural Number.

In) a Preposition as before.

What) is a Quality, put for a Name, as before, (p. 67.)

Is) a Verb of the third Person singular, and comes from *am*, which is called a Verb Substantive; it has for its Nominative Word, the Quality *what*, the Name being understood.

Really) an Adverb, (p. 90.)

Becoming) is mostly a Participle, but here it is a Quality, (p. 76.)

And) is a Conjunction, and here couples like States or Kinds.

Ornamental) a Quality as before.



OF

SYNTAX:

OR,

CONSTRUCTION.

PART IV.

CHAPTER I.

Q. *WHAT* is Syntax?

A. The right joining of Words in a Sentence, or Sentences together.

Q. *What* is a Sentence?

A. A Sentence comprehends at least a *Name* and a *Verb*; by which some Sentiment, or Thought of the Mind, is expressed.

Q. *How many* Sorts of Sentences are there?

A. Two; *Simple* and *Compound*.

Q. *What* is a Simple Sentence?

A. A *Simple Sentence* is, where there is but one *Verb* and one *Name* the Subject of that *Verb*, either expressed or understood; as, *Jesus wept*; a *Lye* is abominable.

Q. *What* is a Compound Sentence?

A. A *Compound Sentence* is, when two or more Sentences are joined together; as, *God created Man,*
and

and Christ redeemed him; therefore let us love our God and our Saviour.

Q. How many Rules have we for joining Words right together in a Sentence; or for English Concord?

A. The Twelve General Rules, with some additional Remarks, which follow, are all that are observed by our best Writers, or necessary in our Language.

GENERAL RULES for ENGLISH CONCORD

RULE I.

A Verb must agree with its Nominative Word in Number and Person; as, *Thou readeſt; he readeth, or reads; we read.*

* *The Word that answers to the Question Who is? Who does? Who suffers? or, What is? What does? What suffers? is the Name to which the Verb relates, and is called the Nominative Word; as, I love. Who loves? Here I is the Nominative Word. We read. Who reads? Here We is the Nominative Word. The Book is read. What is read? The Book. Here Book is the Nominative Word.*

The Infinitive Verb, having an undetermined or unlimited Sense, or a whole Sentence may be the Nominative to the Verb; as, to punish the just is not good; a Life well spent makes old Age pleasant, &c.

The Nominative Word is mostly set after the Verb, when the Sentence begins with an Adverb of Place; as, there are extensive Orchards in Kent; there or here are numberless Curiosities.

The Masculine Person answers to the general Name, which comprehends both Male and Female; as, Any Person who knows what he says, &c.

The first Person speaks of himself, as, I or we; the second Person is spoken to, as, you or ye; when I speak of myself and another, I say we; when of you and another, I say ye or you, and all other Names, Relatives, and Qualities, must have their Verbs in the third Person of the same Number to which they belong.

RULE II.

When a Quality is varied according to its Number, it must agree with its Name or Substantive; as, *this Man; these Men; that Book, those Books.**

RULE III.

The Relative must agree with its Antecedent, i. e. its foregoing Name or Names, in Number and Gender; as, *this is the Boy who reads so well, he is very hopeful Youth; this is a charming Girl, she is very modest; I value this Book, it contains good Morals.†*

RULE IV.

When a Relative comes before the Verb, it must be of the leading State; as, *I love; we love.* When it is set after the Verb, it must be of the following State; as, *My Father loves me; the Master loves us.‡*

RULE

* This *which* in the Plural Number makes *these*, and *that*, *which* makes *those*, are all the Qualities that vary with the Number. Sometimes one of these is joined to a Name in the Plural Number when such Name has no Singular; as, *by this Means, or by these Means*: Other Qualities by the Addition of *s*, are no longer Qualities, or Qualities of the Plural Number, (as some Grammarians would have it) but Names; as, the Sweets of Prosperity; here *sweets* is not a Quality, but implies the same Sense; as, the Pleasures or Joys of Prosperity. Every Word whatever it may be derived from, must be a Name if it conveys a perfect Sense of itself, without the Help of another Word.

† We having in English no Cases, the Antecedent and the Relative can only agree in Gender and Number, and in Name and Quality in Number only.

‡ The leading State is set after an Imperative Verb; as, *Lead you, learn ye*; or in asking a Question, the leading State must follow a Verb; as, *Can you go? Lives he* When

RULE V.

Two or more Names of the Singular Number having a Conjunction copulative between them, require a Plural Verb; as, *John and Joseph are* (not *is*) *good Boys*; *the King and Queen reign* (not *reigns*).

RULE VI.

Two Relative Names, or a Name and a Relative require a Verb Plural; as, *thou and he are diligent*; *he and she are abroad*; *John and I have been walking*.

RULE VII.

Names of Number or Multitude may have either a singular or a plural Verb, though the Name itself be singular; as, *the Mob is* (or *are*) *unruly*; *the Parliament is* (or *are*) *sitting*; *Part of the Army was* (or *were*) *slain*.

RULE VIII.

The Verb Substantive, *i. e.* *am*, with its past Time *was*, has the leading State of a Relative Name both before and after it; as, *Thou art he, who am I these are they*.

RULE IX.

A Preposition has the following State of a Relative after it; as, *She abides with us*; *they came to me*.*

RULE

When a Relative belongs to several Verbs, it needs only to be expressed with the first; as, He came, saw, fought and conquered.

When an Adverb, or any Expression, signifying the Time, Place, Manner, or Cause of a Thing, comes before the Verb, the leading State of the Relative is sometimes set before, and sometimes after it; as, This said I, or this I said; they came we, or then we came; so do I, or so I do; for that work we, or for that we work.

* Sometimes the leading State of a Relative is set after the Preposition; but then a Verb is understood; as,

RULE X.

When two Names come together, the former is by the Addition of *'s* changed into the *Genitive Case*; as, *Man's Life*, for *the Life of Man*: *Children's Folly*, for *the Folly of Children*.—When three or more Names are connected by the Articles, *and*, *or*, and *nor*, the *Genitive Case* is formed only from the last, though all the *Possessives* are understood; as, *This is Abraham, Isaac, and Jacob's Invention*; it is either *Margaret, or Mary's Contrivance*; that is neither *John, nor Joseph's Performance*.—Also when several Names are taken together, as a *Possessor* without a Conjunction; as, *The Lord Mayor of London's Authority*.*

K

RULE

they came before *we*, i. e. *before we came*. Here *before* is turned into an *Ad-verb*, and *we* belongs to the *Verb*, but when the *Verb* is not understood, *we* say, they came before us.

* Sometimes a *Possessive* is formed before a *Participle* with other Words conveying the Idea of a Name; as, the King's going to Hanover produced good Effects, &c. Though this *'s* be deemed by some severe Critics and Linguists an *Impropriety*, alledging that of is the only true sign of the *Genitive Case* in English: Yet as every Language has some Peculiarities of its own; as Grammar is to be adapted to Language; as, through Custom *we* have enfranchised this *'s* to make a *Genitive Case* by an easy Pronunciation; as it would be next to an Impossibility to get clear of it, by varying the Expressions where it occurs; and as it answers to the *Genitive Case* in all other Languages, we may certainly without Injustice term it so in English. But though an *Apostrophe* be allowed and tolerated in this Situation, it cannot be used in any other in *Prose Writings*, with Propriety; as, it serves every where for a *Contraction*, or an *Abbreviation*, which being very destructive to Language, and always

R U L E XI.

Conjunctions, also the Adverb *than*, which always follow Qualities of the *Comparative* Degree, connect like States; as, *she reviles you, and them, and me. He is two Inches taller than I, i. e. than I am.*

R U L E XII.

A comparative Adverb must not be set before a Quality compared by *er* or *est*; as, *wiser, wisest*, and not *more wiser*, or *most wisest*.

A D D I T I O N A L R E M A R K S.

1. **S**UCH Names as want the singular Number are mostly joined to a Verb singular; as, *The News is barren. Your Wages is small. The Compasses is broken. The Wages of Sin is Death.*

2. When two or more Names of *different* Number are in a Sentence, with a *Disjunctive Conjunction* between or among them, and equally related to a *common Verb*; the *Verb* agrees best with the *nearest*;

ways unnecessary, ought carefully to be avoided. Though Abbreviations by the Use of the Apostrophe cannot be omitted in Poetry: Yet they should be as seldom used as possible; it being observable that our Poets themselves might add much Harmony to their Numbers by using their Abbreviating Licence less frequently.—Note farther, the Apostrophe is sometimes used to denote the Plural Number without the least Pretence for it; Quarto's, Folio's, for Quartos, Folios, &c. Also the 's is often written superfluously before Participles in ing; as, the Parson's being the richest Person in the Parish, gained him double Respect, &c. The Doctrine of a future State's being universally taught, produces much good, &c. Instead of, the Parson being the richest Person in the Parish; the Doctrine of a future State being universally taught, &c.—To explain the Nature, Circumstances, &c. of the Nominative Word by the Participle in ing, is accounted both an expressive and elegant Way of Writing.

as, *the General, or the Officers have ordered Supper; the Cash, the Bills, or, the Books are in the Desk; neither the Bills, nor the Books, nor the Cash is in the Desk.*

3. When two principal Verbs come together, the latter is expressed in an unlimited Sense, with the Preposition *to* before it; as, *he loved to learn; I chuse to dance, &c.* and answers to the Infinitive Mood of the *Latins*.—A Verb of this Kind may also follow a Name or Quality; as, *a Time to sing; a Book delightful to read*: Its Sign is often understood in an imperative Sentence, &c. as, *Bid Robert and his Company (to) tarry. You will find him (to be) honest, &c.*

4. In Poetry, the following State of a Relative may come between the helping Verb and its Principal; as, *I shall them teach; for, I shall teach them.*

5. The Articles *a* and *an* must never be set before Names of the Plural Number, but *the* before either Singular or Plural; as, *a Man, an Ox, the Man, or the Men.*

6. The Relative *who* is only to be used when we speak to, or of Persons; *what*, either when we speak of Persons or Things; and *which* only when we speak of Things, as before observed: Notwithstanding in several of our Church Prayers, &c. *which* is improperly put for *who*; as, in the Lord's Prayer, we say, *Our Father, which art in Heaven*: Instead of, *Our Father, who art in Heaven*. Again, *Spare thou them, O God, which confess their Faults*: Ought to be, *who confess their Faults*.

7. *Whom*, the following State of *who*, as it cannot directly follow a Verb except the Infinitive, is elegantly used only after a Preposition; as, *to whom, for whom, &c.* For if Custom only could prescribe a Rule, and render an Expression elegant, it would be better to accustom an *English* Scholar to say, *The Man who I saw Yesterday, I take to be your Friend,*

who you have so long expected * Rather than, *The Man whom I saw Yesterday, I take to be your Friend, whom you have so long expected.*

8. *Whose* being the *Possessive* or *Genitive Case* of *who*, should not be used but when it relates to Persons; as, *this Violin, whose Goodness I know*, is an improper Sentence, and ought to be expressed thus, *this is a Violin of which I know the Goodness, &c.*

9. *Of* should not be used after *Participles* in *ing*. —For Example, it would be wrong to say, *these Lines are not deserving of a Place in this Book.*

10. A *Preposition* is often understood after a *Verb*, as, *he was banished (from) England*: And it is generally understood when the *Verb* has both a *Relative*

* *This Remark will be objected to by all who have acquired their Knowledge of the English from the Construction of the Latin, because it runs counter to a Rule, viz. "When there cometh a Nominative Case between a Relative and the Verb, the Relative shall be such Case as the Verb will have after it, i. e. an Accusative, &c."* But how shall we find an Accusative Case in the Language? Such Contenders for the present Custom might as well say, the English Language should be rendered conformable to all the Idioms peculiar to the Latin, as to this one; and so oblige us to throw away our expressive *Prepositions*, and introduce in their Place, a Set of Cases, with their various Endings; so that a Name, Quality, or Relative, &c. after a Verb, must end one Way, and a Name, Relative, &c. before a Verb, must end another: Whereas Qualities never admit of different Endings; Names only of's to make their Genitive Case, and their Plurals; and Relatives of their leading or following State, as they come before or after a Verb, or a Preposition. However they who have a Mind to persist in it, may still retain their own Way; yet I can say, from Experience, in Vindication of mine, that it is very difficult, if not impossible, to make a mere English Scholar understand what is meant by whom in that Position, or when to use it without introducing a Train of Cases, after the Manner of the Latins.

and a Name, or two Names following it; as, *I have bought (for) my Sister a new Bible.*

11. When a *Quality* has not a Name expressed with it, one is always understood; as, *turn to the Right (Hand) of St. Paul's Church.*

12. A *Preposition* before a *Quality*, without a Name, is mostly used for an *Adverb*; as, *in particular, in earnest, of late*: Also before an *appellative* or *common Name*; as, *Man by Man, in Jest, on Purpose, under Colour, by Halves, &c.*

13. Several *Qualities* joined to a Name without a *Conjunction* intervening, may be accounted a compound *Quality*; as, *an honest, clever, sensible young Man*: And, when a *Conjunction* comes before the last, the Name should only be expressed before the first *Quality*, or after the last; as, *a Wise kind, discrete, chaste, and amiable*; or *a kind, discrete, chaste, and amiable Wife.*

14. A *Negative* in *English* cannot be expressed by two *Negatives*; as, *it was not good for nothing*; *I cannot eat none, &c.* Such Expressions are *Solecisms*, which, instead of *Negatives* make *Affirmatives*, and signify as much, as, *It was good for something*; *I can eat some.*

15. The *Participle* in *ing*, supplying frequently the Place of the *Infinitive Verb*, &c. affords us many beautiful *Variations* in our Language; and may be used in several Positions, viz. 1. Directly after *simple Verbs*; as, *I like working*; i. e. *to work*. 2. After those *Verbs* which include the *Prepositions* *for, in, of* &c. along with them for an *Ending*; as, *Lambs fit for killing*, i. e. *to be killed*; *he delights in walking*, i. e. *to walk*; *you are proud of serving them*, i. e. *to serve them*; *used to riding*, i. e. *to ride*. 3. After the article *the*; *the Reading of that Book is very instructive*, i. e. *that Book is very instructive to read*. 4.

After a *Preposition*; as, *tired with Dancing*, i. e. with the *Exercise*, &c. In the two Situations last mentioned, it always supplies the Place of a *Name*.

16. All Participles, except that in *ing*, are always to be used in the *past* Time, after the *helping Verbs* *have* or *had*; as *I have seen*, *I have drunk*, &c. Also with *am* or *be* to make *Passive Verbs*; as, *I am forsaken*; *it was given*; *the Lottery was drawn*, &c. The *past* Time joined to any of those *Helping Verbs* is manifestly improper; for we do not say, *I have saw*; *I have drank*; *it was gave*; *the Lottery was drew*, &c.

17. The *leading Adverbs*, *whether*, *either*, require or to follow each of them in a Sentence; also *neither* requires *nor*, and relates separately to *two Persons* or *Things* only; as, *whether you*, or *I go*; *either you*, or *I must go*; *neither you*, nor *he will go*. When more *Persons*, &c. follow, the *Conjunction* is repeated, or at least understood, after each; as *neither the Paper, nor the Pens, nor the Ink is here*.

18. The following *Phrases* or *Expressions*, being authorized by Custom, and not reducible to Rule, may be called *Anglicisms*, viz. *a few Days*; *many a Time*; *methinks*; *every ten Years*; *while the Book was a-printing*; *whilst the Stream was a-running*, &c.

19. In *Prose Writings* we very often find *wandering*, for *wandering*; *shortning*, for *shortening*; *lengthning*, for *lengthening*; *cou'd*, for *could*; *don't*, for *do not*; *mayn't*, for *may not*, &c. All which, with others of the like Stamp, may be called *Barbarisms* and ought carefully to be avoided.

20. When two *Clauses* of a Sentence refer equally to what follows, they must be both properly connected to it; as, *Never was a Man so troubled, or suffered half the Uneasiness, as I have done this Evening*.—Should be, *so troubled as I have been*, or *suffered half the Uneasiness that I have done this Evening*.

CHAP. II.

*Of the ORDER of the ENGLISH LANGUAGE, and of
TRANSPOSITION.*

Q. **W**HAT RULES have you for the ORDER or proper placing of Words in a Sentence?

A. The general Order of the *English* Language is as follows, viz. *Qualities* are generally set before the Names they belong to; as, *wise Men, good Horses*. An *Article* always comes before the Name it belongs to; as, *a Book*: But if the *Name* has a *Quality* belonging to it, then the *Article* is set before the *Quality*; as, *a large Book*. The *Verb* generally follows the *Name*; as, *Ministers preach*. The *Particles* are made Use of when we would express the *Instrument wherewith*, or *Manner* how a Thing is done, and are used in almost all Places and Positions; as in this Example, viz. *The Beams of the Sun with incredible Speed, pass from Heaven through the Air to the Earth, endowed with Heat and Light, by (with or through) which they comfort us, and quicken the Plants which God has provided for our Use and his Glory*. Yet, to instance all the Variations the Order of our Language admits of, would be endless.

Q. Have you any Thing farther to observe with respect to the Words in, or Beauty of a Sentence?

A. The particular Words of a Sentence ought generally to be as different from one another, both in Sense and Sound, as a due Preservation of the Subject and Harmony of the whole will permit; and placed in the Manner most grateful to the Ear, provided the Sense be no Way hurt by it. Agreeable to this, our best Writers, for *Ease* and *Elegancy*, observe that the Beauty of a Sentence consists chiefly in the Smoothness of the Words in general, and in the Choice of *Qualities* suitable to the Subject in Hand:

Like-

Likewise that the rest of the Words fall in their *natural Order*, (as above) according to their Agreements, Disagreements, Relations, and Dependencies one on another; as, in this Example, *Contentment consists in suiting our Desires to Things, and not Things to our Desires; in being thankful for what we have, and not uneasy for what we have not: And he who once attains this Virtue to Perfection, not only enjoys the completest Pleasures in this Life, but takes the most certain Course to secure to himself the Joys of the next.*

All Repetitions of the same Word (or even Words which express the same thing) are carefully to be avoided: Except,

1. When the Sense would be otherwise obscure, as it must be by not repeating the *from* in the following Sentence: *It proceeds not from Stupidity, or a selfish Neglect, but from a generous Liberty of Soul.*

2. When it is to excite the Attention; as, *Every Action, nay, every Intention, every Design of Men is known to the Almighty: He sees not only what they do, but what they aim at.*

Of TRANSPOSITION.

Q. *What is Transposition?*

A. *Transposition* is the placing of Words in a Sentence, or Sentences, out of their natural Order, to render their Sounds more harmonious and agreeable to the Ear; as,

1. The *Name* or *Substantive*, is often put out of its Place, especially when *there* or *it* is set before the *Verb*; as, *there was a Man*, i. e. *a Man was*; *it is the Custom*, i. e. *the Custom is*.

2. The *Preposition* is frequently transposed; as, *who do you dine with?* for, *with whom do you dine?* *What Place do you come from?* for, *from what Place do you come?*

Q. *May*

Q. May Words in a Sentence be placed in what Order we please?

A. No; we must in *English*, as well as in all other *Languages*, follow the Use of the best Speakers and Writers.

The clearest and best Writers in *Prose* have the fewest *Transpositions* in their Discourses; and, in *Poetry*, they are never used, but when the Nature and Harmony of the Verse require it; as,

*Of Man's first Disobedience, and the Fruit
Of that forbidden Tree, whose mortal Taste
Brought Death into the World, and all our Woe,
With Loss of Eden, till one greater Man
Restore us, and regain the blissful Seat,
Sing heavenly Muse, &c.* MILTON.

The Order is thus: Heavenly Muse sing of Man's first Disobedience, &c.

CHAP. III.

Of GRAMMATICAL FIGURES.

*G*rammatical Figures in general are four, viz.

1. An *Ellipsis*, (Defect) which implies a Deficiency. 2. A *Pleonasm* (Luxuriancy) implies something more than needful. 3. An *Enallage*, (Exchange) is one Thing put for another. 4. A *Solecism*, (Impropriety) is a faulty Speech or Sentence.

Q. What is an Ellipsis?

A. An *Ellipsis* is either of a Letter, or a Word: the former denotes the Want of one or more Letters in a Word; the latter, the Want of one or more Words in a Sentence.

Q. Can you give any Examples of an Ellipsis of a Letter?

A. An *Ellipsis* of a Letter is threefold: 1. A taking away, when the Defect is in the Beginning of

of a Word, as, *to quit*, for *acquit*; *to spy*, for *esp*; *mend*, for *amend*. 2. A Contraction, when the Defect is in the Middle; as, *saith*, for *sayeth*; *shortning*, for *shortening*; *Hindrance*, for *Hinderance*. 3. A cutting away when the Defect is in the End; as, *tho'*, for *though*; *thro'* for *through*.

Q. Give some Examples of an Ellipsis of a Word?

A. The Ellipsis of a Word occurs in such Expressions as these, viz. *I live at the Lion*, for *I live at the Sign of the Lion*; *a Word to the Wise*, for *a Word spoken to the Wise*; *when you come to St Paul's (Church) then turn to the Left (Hand)*: Or when a Word has been mentioned just before, and may easily be kept in Mind; therefore, in a relative Sentence, the Antecedent is seldom repeated; as, *I bought the Books, which (Books) I read*; or as pointing to a Man, you need not say, *Who is that Man*, but *who is that?* or, *Drink you Red (Wine) or White?* Sometimes a whole Sentence is left out; as, *It is our Duty to pay Respect and Deference to all those that are virtuous; so, it is our Duty to pay Respect and Deference to all those who bear any Office in the State.*

In short, whenever one or more Words are left out, that Expression is said to be elliptical.

Q. What is a Pleonasm?

A. Pleonasm is also either of a Letter, or of a Word. The former denotes the Luxuriancy of one or more Letters in a Word; the latter the Luxuriancy of one or more Words in a Sentence.

Q. Can you give any Example of the Pleonasm of a Letter?

A. Sometimes the Luxuriancy is at the Beginning; as, *aright*, for *right*; *arise*, for *rise*, &c. Sometimes it is in the Middle; as, *whatsoever*, for *whatever*; *therough*, for *through*, &c. Sometimes it is in the

End

End; as, *to sharpen*, for *to sharp*; *to awaken*, for *awake*.

Q. Can you give the Pleonasm of a Word?

A. The Pleonasm of a Word occurs in such Sentences as these; *I saw it with my Eyes*, for *I saw it*; *as yet*, for *yet*, &c. And it is called a luxuriant Connection, when the needless Word is a Conjunction; as, *Ann and Mary*, and *Sarah and Jane*, for *Ann, Mary, Sarah, and Jane*.

Q. What is an Enallage?

A. An Enallage is in the like Manner either of a Letter or a Word: The former denotes the Change of one or more Letters in a Word; the latter the Change of one or more Words in a Sentence.

Q. Can you give an Example of the Enallage of a Letter?

A. When one Vowel is used for another; as, *further*, for *farther*; *to sow*, for *to sew*; *sware*, for *wore*; *spake*, for *spoke*; *imploy*, for *employ*; *inquire* for *enquire*, &c. Or, when a Letter is made to change its Place; as, *Theater*, for *Theatre*.

Q. Can you give any Examples of the Enallage of Word?

A. The Enallage of a Word is when a collective Name singular has a Verb, Person, or Relative Plural; as, *A Score are too many*; *the Company (they) love it among them*. 2. When several singular Names are comprehended in a Relative Plural; as, *The Boy and the Girl, they are diverting themselves*, &c. 3. When several Names relate to a common Verb; as, *The Book or the Desk is come*, &c. 4. When a Preposition is set after its Name; as, *We went homewards*, for *we went towards home*; *the Women whom we were talking of*, for *the Women of whom we were talking*. 5. When a Verb or Preposition implies either of two Names; as, *Mix the Wine*

Wine with Water, or mix the Water with Wine: With several other Variations of the like Kind.

Q. What do you call a Solecism?

A. A Solecism is a preposterous Way of speaking or writing, and generally implies, or literally signifies, a Contradiction or Blunder; as, shut the Door and come in, for come in and shut the Door. The House is full of People before any Body comes in. He drank it all up, and gave away the rest. I cut the Loaf into three Halves. My Master, his Son, and I, were alone in the Garden. I cannot drink none.

Q. Are there no more Grammatical Figures?

A. The two following, as Conceits or Witticisms, may be classed with them, though they cannot properly be called either Grammatical or Rhetorical Figures, viz.

I. A SIMPLE CONCEIT is a Witticism formed upon a Repetition of a Word or Words derived from one another; or from such as have a Resemblance in Sound; as, 'Tis true as Truth itself. To bite the Biter. He was hampered in Hampshire. Though she is not fair, she is rare. Bread is now Bread indeed. (i. e.) scarce. To which may be added Puns, Catches, Bulls, &c. As, a Jockey being asked the Age of a Horse, clapped his Hand upon the Back of the Beast and affirmed he was under five, meaning his four Fingers and Thumb. He remembered all that he did not forget.

2. A COMPLEX CONCEIT is a Witticism, or Species of Wit, the true Sense or Meaning of which is not easily discovered, such as an Ænigma, or Riddle, a Paradox, or Rebus; as, a Person being asked his Name, answered Twenty Shillings; meaning MARK (i. e. 13 s. 4 d.) NOBLE (6 s. 8 d.) which together make Twenty Shillings. Or, if one should say of Yesterday,

*I was To-morrow, but am not To-day,
Yet shall be one Days hence, my Name display.*

C H A P. V.

EXERCISES; or EXAMPLES of BAD ENGLISH,
under all the Rules of SYNTAX.

EXAMPLES under RULE I.

A Verb must agree with its Nominative Word in
Number and Person.

The PRESENT TIME, with helping Verbs.

* I do study, while thou does play.—*James* dost
cough.—We do sneeze.—Ye doth keep Silence.—
They do weep.

I am leaping.—Thou is laughing.—*John* is cry-
ing.—We is coming.—You is going.—The Ser-
vants is tarrying.

The PAST TIME with helping Verbs.

I have fought.—Thou has babbled.—Has the
Crow ever been white? We have advised well.—
Ye have exercised.—They have loitered.

I hadst laid long.—Thou had sounded.—A School-
Boy had learned well.—We hadst repeated.—Ye
had toiled.—The Waves had foamed.

I was beaten.—Thou wast flattered.—*John* was
derided.—We was playing.—Ye was dancing.—
The Servants was walking.

The FUTURE TIME.

I will go To-morrow.—Thou wilt ask twice.—
The Army will winter there.—We will engage.—
Ye will mourn.—Diligent Boys will learn.

I shall never be tamed.—Thou shalt not commit
Adultery.—*John* shalt be advised.—We shall be led.
—Ye shall be set down.—Fools will trifle.

PRINCIPAL VERBS in all the Times.

A crooked Horn sound.—Peevish Infants cries.—

L

Plumbs

* Some of these Examples are set right, lest the Learner,
expecting them always wrong, should alter them by Guess.

Plumbs is eaten.—Rivers overflows.—Many sorrowful Days has been seen.—Evil Communications corrupts good Manners.—We hear that several Regiments is ordered to *Flanders*—Transports will be taken up at Leith.

EXAMPLES under RULE II.

WHEN the Quality or Adjective is varied according to its Number, it must agree with its Name or Substantive.

This Men are exceeding wise.—These Man loves Liquor.—Those Master is indulgent.—That Boys loves Play.

EXAMPLES under RULE III.

THE Relative must agree with its *Antecedent*, i. e. its foregoing Name or Names, in Gender and Number.

Your Father is very healthful, though she be turned of Sixty.—Thy Sister keeps good Company and is well respected, he behaves genteely.—My Book is cleaner than thine, though she be older.—My Friend and I were at Church, Yesterday, where ye heard a good Sermon.—Thou and he are very ingenious and deserve Commendations, we surely study hard.—My Father and Mother are in the Country, where you propose to spend the Summer.—Art and Study mend Nature's Defects, ye exercise our Faculties.

EXAMPLES under RULE IV.

WHEN a Relative comes before the Verb, it must be of the leading State: When it is set after the Verb, it must be of the following State.

My Father loves I.—Them Fellows always stand by one another.—Who learned thou to dance?

EXAMPLES under RULE V

TWO or more Names of the Singular Number, having a Conjunction Copulative between them, require a Plural Verb.

George

George and Daniel has been fighting.—Honour and Renown attends virtuous Actions.—Constancy and Temperance in our Actions makes Virtue strong.—Reputation and Honour delights the Minds of many.

EXAMPLES under RULE VI.

TWO Relatives, or a Name and a Relative require a Verb Plural.

My Brother and I was at Church Yesterday.—*John and thou* is very abusive.—*She and he* are going abroad.—*Thou and I* is to pay a Visit.

EXAMPLES under RULE VII.

NAMES of Number or Multitude may have either a Singular or a Plural Verb, though the Name itself be Singular.

Lord! What a great Flock of Geese is there.—Where is they fed?—The Parliament is sitting.—Common People judge by Report.

EXAMPLES under RULE VIII.

THE Verb Substantive, i. e. *am with its past Time* was, has the leading State of a Relative both before and after it.

Thou art him.—These are them.—Who art thou? I am him.—This is her.—Ye are them.

EXAMPLES under RULE IX.

A Preposition has the following State of a Relative after it.

John is below I.—*She* abides with thou.—Here is a Letter for thou.—They came to me.—To who will give you this? To thou.

EXAMPLES under RULE X.

WHEN two Names come together, the former is, by the Addition of's, turned into the Genitive Case.

Borrow your Brother Book for me.—The Nation Peace is disturbed.—The Lord Name be praised.—The Father Prodigality will be the Son's Shame and Beggary.—Death is all Men Fate.

EXAMPLES under RULE XI.

Conjunctions, and the Adverb *than*, connect like States.

John and thee are better Scholars than me.—You converse with them more than I.—She is more gentle than thee.—It behoves her and thou to enquire into the Truth of that Matter.

EXAMPLES under RULE XII.

A Comparative Adverb *must not be set before a* Quality compared by *er*, or *est*.

Sarah is more-fairer than *Ann*.—Thou art the most-wisest Boy I ever saw.—Death is the most shockingest Thing.

C H A P. VI.

PROMISCUOUS EXERCISES.

P R A X I S I.

THE Ministers preaches; but Sinners hear not. Thou and me is both accused of the same Fault.

Frugality and Industry is the two Hands of Fortune.

The Heavens declare the Glory of God; and the Firmament shew his Handywork.

The Men drink heartily, and eat sparingly.

He is mindful of his Master's Commands.

A Man's Manners commonly shape his Fortune.

O Lord, thou is our Father; thou hast made Summer and Winter.

By him was all Things created, that is in Heaven, and that is on Earth.

Learning and Knowledge is ornamental in Youth.

Them that oppresseth the Poor to increase their Riches, and them that give to the Rich, shall surely come to want.

Why standeth thou so far off; and hideth thy Face in the needful Time of Trouble?

Prudent Men foresees Evil; but the Simple pass on and is punished.

P R A X I S II.

CICERO was the most eloquentest of all Orators. The best and most wisest of Men do sometimes err.

Thou commonly truant much, and is very idle, which is most pernicious Things.

I hate thy Manners, which does not reverence Superiors.

God abhorreth thy Hypocrisy, who hears Sermons but does not regard them.

Thou and thy Brother shalt visit our Country-house.

A Conscience free from Guilt laugh at false Accusers; but Fear is common to guilty Persons.

Glory survive good Men after Death: Death takes not his Crown away.

The most ready Way to arrive at Glory, is to be what we desires to be accounted.

There dwells rational Piety, modest Hope, and cheerful Resignation.

The most strongest Things is in Danger, even from the most weakest.

I take it to be a principal Rule in Life, not to be too much addicted to any one Thing.

How many unjust and wrong Things is authorized by Custom.

P R A X I S III.

THOSE which chuse a private Life and Retirement, though they may exert every generous social Virtue, as far as their Influence reach, makes not the most eminentest Figure in History.

Them that disagree with their Neighbours, procure to themselves much Hatred; but Men of meek spirits hearken to good Advice, and had rather suffer Wrong than contend with any one.

To be careless of what others say of us, is a fatal error. The Fear of Infamy are the Shield of Virtue,

who should never be laid down: To be negligent of our Character, make us negligent of our Conduct. It is not enough that we is virtuous; we should be careful also to appear so; and publicly discourage Vice in others, as well as refrain from the Practice of it ourselves.

P R A X I S IV.

MEN who is so forward to Vice is exposed to the Devil Temptations; which Enemy of Mankind have long been accustomed to Mischief, and rejoice to find a Mind inclined to Impiety.

There are no Charm in the Female Sex that canst supply the Place of Virtue. Without Innocency, Beauty is unlovely; and Quality contemptible. Good Breeding degenerate into Wantonness, and Wit into Impudence.

I take it to be an Instance of a noble Mind, to bear great Qualities, without discovering in a Man's Behaviour that he is conscious of being superior to the rest of the World.

Mén of profligate Lives, and such as find themselves incapable of rising to any Distinction among their Fellow-Creatures, is for pulling down all Appearances of Merit which seem to upbraid them; and Satyrests describes nothing but Deformity.

By a generous Sympathy in Nature, we feel ourselves disposed to mourn, when any of our Fellow-Creatures is afflicted: but injured Innocency is an Object that carries in it something inexpressibly moving; it softens the most manliest Heart with the tenderest Sensations of Love and Compassion, till at Length it confesses its Humanity, and flow out into Tears.

P R A X I S V.

THere is no Body of so weak Invention, which cannot aggravate or make some little Stories

to vilify his Enemy; and there is few but has good Inclinations to hear them.

A solid and substantial greatness of Soul looks down with a generous Neglect on the Censures and Applauses of the Multitude, and places a Man beyond the little Noise and Strife of Tongues.

Why does we see the generous Man forgives his Enemies, the liberal Man does Acts of Justice to the Poor, the stout Man fight, the wise Man advises? but to acquire the Reputation of such or such a meritorious Action. Next to being in Reality virtuous, there is nothing so much to be praised as the Reputation of being so.

Most Men is governed by Custom or Authority, not one in Ten Thousand think for himself; and them few, which have Courage enough to reject the Force of either, dares not act up to their Freedom, for Fear of incurring the Censure of Singularity.

The Use we make of Life alone render it good or bad. If a Man live up to the Rules of Virtue, his Life cannot be too long; if on the contrary he follow irregular Courses, it cannot be too short.

There is nothing so delightful, says *Plato*, as the hearing, or the speaking of Truth; for which Reason, there is no Conversation so agreeable as that of the Man of Integrity, which hear without any Intention to deceive, and speak without any Intention to betray.

P R A X I S VI.

There is nothing that more betrays a base and ungenerous Spirit than the giving of secret Stabs to a Man's Reputation.

The greatest Souls has sometimes suffered themselves to be transported with the Delight they takes in the Enjoyment of Riches. The Name of Wealth, says a Philosopher, attract more Reverence than Wisdom, Sweetness of Disposition, or even Virtue itself.

Edu-

Education is to the Mind what Cleanliness are to the Body; the Beauties of the one, as well as the other, is banished, if not totally lost, by Neglect. And as the most richest Diamond cannot shoot forth in Lustre without the skilful Hand of the Polisher; so will the latent Virtues of the noblest Mind be buried in Obscurity, if not called forth by Precept and the Rules of good Breeding.

The Prerogatives of good Men appears plainly in this; that Men bears more Honour to the Sepulchres of the virtuous, than to the boasted Palaces of the wicked.

P R A X I S VII.

REvengē stops at nothing that is violent and wicked; the Histories of all Ages is full of the tragical Outrages that has been committed by this diabolical Passion.

A passionate Temper renders a Man unfit for Business, deprives him of his Reason, rob him of all that are great and noble in his Nature; it makes him unfit for Conversation, destroys Friendship, changes Justice into Cruelty and turn all Order into Confusion.

Avarice and Ambition is the two Element that enters into the Composition of all Crimes. Ambition is boundless; and Avarice insatiable.

Some People is all Quality; you would think they were made up of nothing but Title and Gencalogy; the Stamp of Dignity deface in them the very Character of Humanity, and transport them to such a Degree of Haughtiness, that they reckon it beneath them to exercise either good Nature or good Manners.

That Anger is not warrantable that have seen two Suns.

P R A X I S VIII.

IN all Things Mistakes is excusable; and an Error that proceeds from any good Principle, leave no Room for Resentment.

Covetous Men needs Money least: yet most affects it; and Prodigals, which needs it most, least regards it.

Conscience and Covetousness is never to be reconciled; like Fire and Water, they always destroys each other, according to the Predominancy of either.

Worldly Glory ends with the World, and for what concern us, the World ends with our lives. What has we to be proud of? Is not all Things perishable? The Time of flourishing Pride is soon over, and our little Greatness is lost in Eternity.

There is seldom any Thing uttered in Malice, which turns not to the Hurt of the Speaker: Ill Reports does Harm to he that speaks them, and to those they are made of, as well as to they who made them.

P R A X I S IX.

HOW vain is such which is desirous of Life, yet would avoid old Age, as if it were a Reproach to look old. Tell a Woman of her Age, and perhaps you make her as deeply blush as if ye accused her of Incontinency.

Endeavour to make Peace amongst thy Neighbours; it is a worthy and a reputable Action, and will bring greater and juster Commendations to thou, and more Benefit to those with who thou converses, than Wit or Learning, or any of those so much admired Accomplishments. Account it no Disgrace to be censured of those Men whose Favours would be no Credit to thou; thyself only knows what thou art; others only guess at thee; rely not, therefore, on their Opinions, but stick to thine Conscience.

As a Bee in a Bottle labour for its Enlargement, to little Purpose; so the Mind of Man, intent on Things vain or contrary to its Nature, is full of Disquietude, and never gain his End. A Disposition
calm

calm and serene, founded on Virtue and Knowledge;
 an industrious Behaviour to discharge the Duties
 of our respective Stations, and a firm Reliance on
 Providence for our Support under all Difficulties,
 will make us more happy than the Possession of the
Indies.

*Contentment is a constant Store,
 Desire what's fit, and nothing more.*

P R A X I S X.

B*rimful the pretty Eyes appears,
 And bursts at last a Flood of Tears.*

*A Moment Traveller fix thine Eye,
 Nor pass so fam'd a Marble by.
 The Mirth of Rome, of Nile the Wit,
 The Pride, the Pleasure of the Pit,
 The Joy, the Grief, of human Eyes,
 Lies bury'd here, where Paris lie.*

*What Profit us, that us from Heav'n derives,
 A Soul immortal, and with Looks erect
 Surveys the Stars, if, like th' brutal Kind,
 We follow where our Passions leads the Way.*

*A gen'rous Friendship no cold Medium know;
 Burns with one Love, with one Resentment glow:
 One should our Int'rests and our Passions be;
 My Friend must hate the Man that injures me.*

*Reason's whole Pleasures, all the Joys of Sense,
 Lies in three Words, Health, Peace, and Competence.*

*In vain our Flocks and Fields increase our Store,
 If our Abundance make us wish for more.*

*Immodest Words admits of no Defence,
 For Want of Decency is Want of Sense.*

*Honour, or Shame from no Condition rise,
 Act well your Part, there all the Honour lies.*

*Hope springs eternal in the human Breast ;
Man never are, but always to be blest :
The Soul uneasy and confin'd at Home,
Rest, and expatiate, in a Life to come.*

P R A X I S XI.

Reputation, who is the Portion of every Man, which would live with the knowing and elegant Part of Mankind, are as stable as Glory, if she be as well founded; and the common Cause of human Society is thought to be concerned, when we hears a Man of good Behaviour calumniated.

How bright does the Soul grow with Use and Business; With what proportioned Sweetness do that Family flourish, where but one laborious Guide steer an ordered and regular Course.

Be very careful in your Promises; and just in your Performances; and remember it is better to do and not to promise, than to promise and not perform.

Truth is the Bond of Union and the Basis of human Happiness; without this Virtue, there are no Reliance upon Language, no Confidence in Friendship, and no Security in Promises or Oaths.

Truth is always consistent with itself, and needs nothing to help it out; it is always near at Hands, and sit upon the Lips, and is ready to drop out before we is aware. Whereas a Lie is troublesome, and set a Man's Invention on the Rack, and one Trick need a great many more of the same Kind to make it good.

A Man which entertain a high Opinion of himself is naturally ungrateful; he has too great an Esteem of his own Merit, to be thankful for any Favours received.

Mere Bashfulness, without Merit, is awkward: And Merit, without Modesty, insolent: But modest Merit have a double Claim to Acceptance, and generally meet with as many Patrons as Beholders.

P R A X I S XII.

Action keeps the Soul in constant Health, but Idleness corrupt and rust the Mind; for a Man of great Abilities may, by Negligence and Idleness, become so mean and despicable, as to be an Incumbrance to Society, and a Burthen to himself.

Whatsoever Conveniency may be thought to be in Falshood and Dissimulation, is soon over; but the Inconveniency of it is perpetual, because she brings a Man under an everlasting Jealousy and Suspicion; so that he is not believed when he speaks Truth, nor trusted when perhaps he means honestly.

If lying be habitual to yourself, it is no Wonder you distrust what others says to you.

Modesty is not only an Ornament, but also a Guard to Virtue. It is a Kind of quick and delicate Feeling in the Soul, which make her shrink and withdraw itself from every Thing that has Danger in it. She is such an exquisite Sensibility, as warns her to shun the first Appearance of every Thing which is hurtful.

Pleasure or Recreation, of one Kind or other, is absolutely necessary to relieve our Minds and Bodies from too constant Attention and Labour.

Recreation after Business is allowable; but he that follows his Pleasure instead of his Business, shall in a little Time have no Business to follow.

Love Labour; if you do not want it for Food you may for Physic. She strengthens the Body, invigorates the Mind, and prevents the fatal Consequences of Idleness.

Divine Providence always places the Remedy near the Evil: There is not any Duty to which Providence have not annexed a Blessing; or any Affliction for which Virtue has not provided a Remedy.

P R A X

* The
Capita

P R A X I S XIII.*

O Death, how bitter are the Remembrance of Thee, to a Man that live at rest in his Possessions, unto the man that have nothing to vex him, and that have prosperity in all things.

O Death, acceptable are thy Sentence unto thee needy, and unto he whose strength fail, and art vexed with things, and to he that despair, and have lost patience.

Fear not the Sentence of Death, remember they that has been before the, and that comes after, for this is the Sentence of the Lord over all flesh, therefore, why is thou against the pleasure of the most high.

All that is of the earth, shalt turn to earth again; so the ungodly, shall go from a Curse to destruction.

A good life have but few Days, but a good name endure for ever.

In all thy Gifts shew a chearful Countenance, and in proportion as God have enriched thee.

For the Lord will recompense, and give the seven Times as much.

Nay, blessed shall him be, that he exercised in these things, and Death shall rid him of every trouble.

O thou which is enamour'd with the beauties of youth, and has fixed thy heart on the Simplicity of her Charms, holds fast thy fidelity unto she, and forsake him not; the constancy of thy virtue shalt crown thee with honour.

Fame and Opportunity has swift wings, and the Difference are, that the former go forward; Time must therefore be taken by the forelock, for occasion past is irrecoverable, and the Loss by Neglect irreparable.

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P R A X-

* This and the following Praxis are erroneous in Respect Capitals as well as Concord, &c.

P R A X I S XIV.

HAD thou the Ear of the Stag, or wert thy Eye as strong and piercing as the Eagle; did thou equal the hound in smell, or could the Ape resign to thou his taste, or the Tortoise her feeling, yet without Reason, what would they avail thee; Perishes not all these, like their kindred.

Enough has thou of Life, but regards not, thou art in want of it, O Man! but thou art prodigal, thou throws it lightly away, as if thou had more than enough, and yet thou repines that it is not gathered again unto thee.

As one Wave pusheth on another, till both is involved in that behind them, ev'n so succeed evil to evil, in the life of Man; the greater and the present swallows up the lesser and the past. Our terror is real Evils; our Expectations looks forward into improbabilities.

Good books is a Guide to Youth, and a Entertainment for Age, they support we under Solitude, and keeps us from being a Burden to ourselves. When we are weary of the living, we may repair to the dead, which has nothing of peevishness, Pride or Design, in their Conversation.

Shame, Diseases, Disappointments, and self condemning reflexions, is the common punishment of Sloth; but Success and Riches, generally attends unwearied Diligence, and Application to Business.

Youth is rash and precipitant, whilst the Blood runs thro' the veins with great rapidity; the Passion is strong and unruly, and the mind too loose and apt to be guided by the wise Counsel of the aged, and the knowledge of themselves, come often too late to prevent their ruin.

Zeal when grounded upon knowledge, and guided by Prudence and Charity, give such a Life and Vigour to Devotion, that all who sees it so exerted must applaud it.

C H A P.

C H A P. V.

ORTHOGRAPHY and SYNTAX

Exemplified together.

On APPLICATION.

Since the days that are past are gone for ever, and those that are to com may not com to the, it be-
hoveth thee, O Man, to employ the present tyme,
without regreting the los of that which is past; or
much depending on that which is to come.

This instant is thine, the next is in the Womb of
futurety, and thou nowest not what it may bring
furth. Whatsoever thou resolvest to do, do it quickly:
Defer not till the Evening what the Morning may
accomplish. Idleness is parint of want and of pane;
but the labir of virtue bringeth furth plesure..

The hand of Diligence defeteth want. Prospi-
rity and success is the Industrious man's attendints
The slothful man is a burthin to himself, his Hours
hangs hevy on his head, he Loytereth about and
doeth not what he would do. His days passes away
like the shado of a cloud, and he leeverth behind him
no mark for Rememembrince. His Body is Disefed
for Want of exerfise: He wished for Acshon but
has not poor toe mov. His mind is in darknes;
his thowts are confused: He longeth for Nollege but
hath no applicashon.

 RULES for Polite and Useful CONVERSATION.

BY obferving the laws of politeness, tho' you are
not Master Enough of Youmour and abundince
of Words so as to say witte Things, and tell an a-
greable storie, you may carry yourself so Obleigin-
ly to the cumpanie as to ples; and whatever a

Mettakin vanity may suggest, I will dare to say, that it is more Advantageous to a man's reputation, for a parson to please in conversation than to shine in it. Politeness will more effectually gain us esteem and love, and make our company Desirable than the most Extrordinary parts and attainments we can become master of. Eloquence, a Shew of learning, and a pretence to an extensive Knowledge, seldom fails to excite envy, and promote illwill against us; but the Polite companion, as he endeavours to eclipse no Body, he is respected by all.

He that is polite, will in course observe to conform his self to the taste, character, and present humor of his company; but this is never found where the Parson does not first endeavour to stock himself with a large fund of Good nature and complaisance, but as he never succeeds than forces nature, I do not pretend to say, that any rational Parson ought to bask his talent in conversation, on the contrary, never attempt rallery or a Youmorous storey, if your talent is not for youmer or ralary. Consider your own capacities and keep within the bounds of what you Know. Never Talk of things you are ignorant of, unless it be for Information.

He that transgresseth this rule, tho' in other particulars he may be a Man of generous and meret, will Talk like a Fool, And appear like a cockcom. Avoid all disputes if possible; and if you are forced into argument, be calm and Modest in your replies. There is no part of conversation that require more Wit and Good youmer, than to acquit oneself with honor in an obstinate controversy. Coulness and Modesty seldom fails of Gaining the victory, at least in the Opinion of the Hearers, who always, and justly despise the dogmatical disputant, that shew more desire to recommend himself than to prove the Truth.

Nothing can be more ridiculous and Blameable than to be angry with another, Because he is not of your opinion, consider, that as his Private interest, his education, and Means by which another has attained His knowledge, is very different from yours, it is almost impossible he should think as you do; or at least he has as much right to be Angry with you as you can have to be Angry with him; and even they who contend for no more than honor and Victory, cannot give their Adversary a greater Advantage over them than to fall into a passion. This rule is further strengthened by the Absurdity of being angry with a Weak and ignorant Parson, who ought to be a greater object of our Pity than our Anger; or with our equals, for they never value such a ones Passion. It is true if A man be engaged with a knave or a fool, who can Bear their contradiction? but then remember, that it will be more prudent and easy even Then to suppress all Warmth of temper which may expose you, but never convince or reform them.

nothing procures a man More esteem and Less Envy from a company, than Offering to moderate disputes, without engaging on either Side; he obtains the amiable Character of being impartial, and Gains an opportunity of sitting to the bottom, of showing his judgment, and sometimes of Addressing himself in a genteel manner to the contending parties: And be careful when Victory declare on your Side, never to push your triumph Too far: go so far as to make the company sensible you have your adversary in your power; but let them all confess you are too generous to make use of it.

talk very little of yourself; nothing is more imprudent than to discover your faults, nor more ridiculous then to puff your supposed virtues. And it

is every whit as disagreeable to intruſt converſation with a detail of your domeſtic and private affairs; your wife, your children, Your ſervants, your horſes, And hounds, is Bad Subjects over a glaſs of wine, or over a diſh of Coffy.

If you ingroſs al The converſation to yourſelves it will be ſoon diſliked, and a Contemptuous taceturnety are equally as affronting. And when you talk Conſider your Age and Carraſtor in life! Many things are becoming The Mouth of an aged Parſen, which Loſes their beauty and Force in the converſation of Youth; and to hear an Emptie formal man diſſident All contrevaries, with a ſhort Sentence, are more intolerable. If you are remarkably famous for any perſicler Sciance, avoid talking of it as much as may be, becauſe you cannot get any thing by it, but you may certainly loſe a great deal of Creadit. And when ever you have ocation to cummend, give your reaſons for So doing, that you may not be ſuſpected of Flattery. But nothing is more Blameable in converſation, than the libertie Which ſome take under the ſpecius Name of Freedom to ſpeak their Minds. Theſe men are always troubleſome to ſome part of the companie, becauſe they only endeavour to ſatiſſie their own youmer, by Bolting out ſome rude ill Timed Speech, or Crakin a Joke? when an oppoſite behaviour might have preſerved a Frind, or made a man's Forten.

in fine, if you meet to promote good neighborhood, Never lug into converſation neither religious, or polemical differances? Abſtane from all perſonal reflections; and never offend the Chaſte and pious Ear with Luſhes and Smotte expreſſions, or Inyouendoes; with needleſs imprecations, and blaſphemus oaths.

MAXIMS *for the* LADIES.

THAT no women can be handsome by the force of features alone, any more than she can be witty, Only by the Help of Speech.

That Pride destroys all symmetry and grace, and affectation is a more terrible enemy to fine faces than the small pox.

That no Women is capable of being beautiful, who is not incapable of being false; and what would be odious in a friend, is deformity in a mistress.

from these few principals, thus Laid down, it will be easy to prove, that the true art of assisting beauty consist in embellishing the whole person, by the proper ornaments of virtuous and commendable qualities. by this help alone it is, that them who are the favorite work of nature, or as Mr dreyden expresses it, the porcelain clay of human kind, become animated, and are in a capacity of exalting their charms. and them who seems to have been neglected by her, Like models roughed in haste are capable in a great measure of finishing what she has left imperfect.

it is methinks, a low and degrading Idea of that Sex, which was created to refine the joys and soften the cares of humanity by the most agreeable participation, to consider them nearly as objects of sight, this is a bridging them of their natural extent of power, to put them upon a Level with their pictures. how much nobler is the contemplation of Beauty heightened by virtue, commanding our esteem and Love, while it draws our observation? how faint and spiritless are the charms of a Coquet, when compared with the real Loveliness of a Sophronia innisans, piety, good humor and truth; virtue which adds new softness to her sex, and even beautifies her beauty? that agreeableness which must otherwise have appeared no longer in the modest virgin, is now preserved in the tender mother, the prudent friend

friend and faithful wife. colours artfully spread upon canvos may entertane the ey, but not effect the hart; and she who takes no care to add to the nateral graces of hir parson, any excellen qualities, may be allowed still to amuse as a pictor, but not to triumph as a buity.

When adam is introduced by milton describing eve in paradise, and relating to the angle the impressions he felt upon seeing hir at hir first creasion, he does not represent her as a grecian venus, by hir Shape or features, but by the Lustor of hir mind which shoon in them, and gave them their pour of charmin.

*Grace was in all her Steps, livin in her ey,
In all hir gesters dignety and Love!*

without this irradiatin poor, the proudest fair one ought to now, whatever hir glace may tell hir to the contrary that hir most perfect features are uninform'd and did.

I cannot betor close this morel then by a short epetaph Written by ben Johnson, with a spirit which nothing cud inspire but such an object as I have been Discribing.

*Under nith this stone doth lie
as much virtu as cud die,
which when alive dia vigor give
To as much buity as cud live.*

✿ This Chapter of promiscuous Exercises, i. e. where- in the Rules of Orthography, Etymology, Syntax, the Use of Capitals, &c. are violated or transgressed against (as copied from a Dictator, by a Person ignorant of them all) is recommended for Scholars to copy over correctly, as the finishing Point to prove them in all, and every Part of Grammar, as well as for its real Value and Usefulness in the Conduct of Life.—The *Maxims* for the Ladies, taken from the *Spectator*, are particularly recommended to the Consideration of the Fair Sex, which, in the Hands of skilful Teachers, will be excellent Topics to enlarge upon.

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E N G L I S H .

C H A P . I .

Of S P E L L I N G *and* W R I T I N G .

1. **R**EAD over the 2d, 3d, and 4th Chapters of this Book, Page 5, &c. with great Diligence, and remark how the Vowels, Diphthongs, and Consonants, are founded in different Sorts of Words, *English* or *Foreign* ; and learn to write them accordingly : Observe where they keep their proper Sounds, and where they change them.

2. Take particular Notice what Letters are silent, or not pronounced at all ; and remember to put in those Letters in Writing, though you leave them out in Reading.

3. Observe how the Words in the following Table are spelt, which are the same, or very nearly alike in Sound, but different in Signification.

4. When you read any good modern Book, take great Time, and particular Notice how the Words are spelt as you go on ; especially such as you are dubious about, or are not commonly met with. I
do

do not know any Method which will conduce so much to good Spelling, as Practice and due Observation in this Way.

5. Whenever you are doubtful about the true Spelling of a Word, always consult a good Dictionary before you write it down — *For farther Directions on this Head, see the Method of Teaching inserted at the Beginning.*

DIRECTIONS about CAPITALS.

Capital, or great Letters, are never used among small, in the Middle or End of Words, but only at the Beginning of Words, in the following Positions, viz.

1. The first Letter of any Book, Writing, Chapter, Paragraph, &c. must be a Capital.

2. After a Period, or full Stop, when a new Sentence begins. (See p. 36.)

3. After Colons, Interrogations, and Admirations.

4. At the Beginning of every Line of Poetry, and every Verse in the Bible.

5. At the Beginning of proper Names of all Sorts. Of Persons; as, John, &c. Places; as, London, &c. Titles and Distinctions of Men and Women; as, King, Queen, Bishop, Knight, Lady, Esquire, Gentleman, Sir, Madam: Of Arts and Sciences; as, Grammar, Logic, Rhetoric, Arithmetic, Geometry, Astronomy, and Music: Of Trades; as, a Carpenter, a Smith, &c. At the Beginning of the Names, Epithets, or Qualities of our Creator; as, God, Lord, Jehovah, Eternal, Almighty, Holy Spirit, or Ghost: Of Qualities belonging to the Title of Men; as, Reverend, Right Reverend; Honourable, Right Honourable, &c.

6. All National Qualities; as, English, Scots, &c. and Possessive Names, as, George's, William's, and all Words which we would have particularly remarked; as, Every Why has a Wherefore.

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7. If any notable *Saying* or *Passage* of an Author be quoted in his *own Words*, it begins with a *Capital*, though it be not immediately after a *full Stop*, &c.

8. Where *Capitals* are used in *whole Words* and *Sentences*, something is expressed *very great*; as, I AM THAT I AM, is the Name of God. They are also used in *Titles of Books*, by *Way of Ornament*.

9. The *Personal Names*, and the *Interjection Oh*, must always be written with *Capitals*.

10. It is customary in *Printing* and *Writing*, to begin every *Name* of a *Thing*, (which in *Grammar*, is called a *Name* or *Noun Substantive*,) with a *Capital*. [*See the Nature of Names or Substantives, Page 57, &c. of this Book.*] In *Pardon's Dictionary* all the *Names* are marked with (*S.*) *Qualities* or *Adjectives* with (*A.*) The *Verbs* with (*V.*) and all the *Adverbs*, *Prepositions*, *Conjunctions*, and *Interjections*, are denoted by (*Part.*) for *Particles*.

11. Any *Part of Speech* where there is a *Force*, or *Emphasis*, laid upon it, may be printed with a *Capital*; as, a *Personal Name* (*We*) the *Present Time*, otherwise *Qualities*, *Verbs*, and *Particles*, are to be begun with *small Letters*.

☞ In some modern Books, the common *Names* or *Substantives* are not printed with *Capitals*, only the *Proper Names*.—*See the Difference between Common and Proper Names, Page, 57.*

Of ABBREVIATIONS, or Contractions of Words.

A *N Abbreviation*, or *Contraction* of a *Word* is, when one or more *Letters* of a *Word* are writ, and made to stand for the whole *Word*; a *Period* being put immediately after the said *Letter* or *Letters*.

☞ These following are the most *Clerk-like* and useful for the *Dispatch* of *Business*.

A T A B L E

TABLE of the most common ABBREVIATIONS,
with their Explications.

A B. or B. A. Batchelor of Arts.	C. S. <i>Custos Sigilli</i> , the Keeper of the Seal
<i>Abp.</i> Archbishop.	C. P. S. <i>Custos privati Sigilli</i> , Keeper of the Privy Seal
A. D. <i>Anno Domini</i> , in the Year of our Lord	Cur. <i>Curius</i> , <i>Curtius</i> , Curate
<i>Admrs.</i> Administrators	D. Deanry, Dukedom, Duke, Doctor, d. Pence
<i>Agt.</i> Against	D. D. Doctor in Divinity
A. M. Master of Arts, or the Year of the World	Dec. or rober, December
<i>Anab.</i> Anabaptist	Deut. <i>Deuteronomy</i>
<i>Ap.</i> Apostle, April	D. Do. Ditto, the same
A. R. <i>Anna Regiza</i> , Ann the Queen; <i>Anno Regna</i> , in the Year of the Reign.	Dum. Dukedom
Asr. P. G. Astronomy Professor of Gresham College	E. Evangelist, East, Evening
<i>Aug.</i> August	E. g. <i>Exempli gratia</i> , as for Example
<i>Bart.</i> Baronet	Eliz. Elizabeth
B. D. Batchelor of Divinity.	Eng. English, England
Bp. Bishop	Ep. Epistle
B. V. Blessed Virgin	Ex. <i>Exodus</i>
C. Centum, an Hundred	Exp. Express, Exposition, Explanation.
<i>Chap.</i> Chapter	Feb. February
<i>Cit.</i> City, Citizen, Citadel	Fr. France, French
Cl. <i>Clericus</i> . Clergyman	F. R. S. Fellow of the Royal Society
Co. County	Gen. <i>Genesis</i>
C. C. C. <i>Corpus Christi</i> College	Genmo. Generalissimo
C. R. <i>Carolus Rex</i> , Charles the King	Gent. Gentleman
	G. R. <i>Georgius Rex</i> , George the King

Hhd

Hhd. H
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Id. Idem
i. e. id est
l. H. S.
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of M
Ja. Jan
Jac. Ja
Jan. Ja
J. D.
Docto
Jes. Jes
Jus. Int
Instru
Jno. Jo
Jona. J
J. R. J
the K
Jul. Ju
Jun. Ju
K. King
Km. Ki
Knt. K
L. Lord
L. Liber
a Pou
b. a Po
Ladp. L
Ld. Lon
L. D. A
Lieut. or
L. L. D
Docto
Ep. Lor
Sir. or

<i>Hhd.</i> Hoghead	<i>L. S. Locus Sigilli</i> , the
<i>Hund.</i> Hundred	Place of the Seal
<i>Id.</i> <i>Idem</i> , the same	<i>M.</i> Marquess, <i>Monday</i> ,
<i>i. e. id est</i> , that is	Morning, <i>Marcus</i>
<i>I. H. S. Iesus Hominum</i>	<i>M. A.</i> Master of Arts
<i>Salvator</i> , Jesus Saviour	<i>Ma.</i> Madam
of Men	<i>Mar.</i> March, <i>Mark</i>
<i>Ja.</i> James	<i>Math.</i> Mathematics
<i>Jac.</i> Jacob, <i>Jacobus</i>	<i>M. D. Medicinæ Doctor</i> ,
<i>Jan.</i> January, <i>Janus</i>	Doctor of Physic
<i>J. D. Juris Doctor</i> , a	<i>Min.</i> Minister
Doctor of Law	<i>Monf.</i> Monsieur
<i>Jes.</i> Jesus	<i>Mr.</i> Master
<i>Iust.</i> Instant, Institution,	<i>Mrs.</i> Mistress
Instrument	<i>MS.</i> Manuscript
<i>Jno.</i> John	<i>Mss.</i> Manuscripts
<i>Jona.</i> Jonathan	<i>M. S. Memoriae Sacrum</i> ,
<i>J. R. Jacobus Rex</i> , James	sacred to the Memory
the King.	<i>N.</i> Note, North
<i>Jul.</i> July, <i>Julius</i>	<i>N. B. Nota Bene</i> , note
<i>Jun.</i> June, <i>Junius</i>	well
<i>K.</i> King, or Kings	<i>Nov.</i> or <i>ober</i> , November
<i>Kn.</i> Kingdom	<i>N. S.</i> New Stile
<i>Knt.</i> Knight	<i>Num.</i> Number, Numbers
<i>L.</i> Lord, <i>Lucius</i> , Lake	<i>O.</i> Oliver
<i>L. Liber</i> , a Book, <i>Libra</i> ,	<i>Obt.</i> Obedient
a Pound Sterling	<i>Oct.</i> or <i>8ber.</i> October
<i>lb.</i> a Pound wt.	<i>O. S.</i> Old Stile
<i>Ladp.</i> Ladyship.	<i>Oz.</i> Ounce
<i>Ld.</i> Lord	<i>P.</i> Publius, President
<i>L. D. Lady Day</i>	<i>p. per, pro</i> , by or for
<i>Lieut.</i> or <i>Lt.</i> Lieutenant	<i>Par.</i> Parliament
<i>L. L. D. Legum Doctor</i> ,	<i>Per Cent. Per Centum</i> , by
Doctor of Laws	the Hundred
<i>Lp.</i> Lordship	<i>Philom.</i> <i>Philomathes</i> , a
<i>Ltr.</i> or <i>Lre.</i> Letter	Lover of Learning;
	N or

er, <i>Philomathematicus</i> , a Lover of the Mathe- matics	S. or St. Saint
P. M. G. Professor of Music at Gresham Col- lege	S. <i>Solidus</i> , a Shilling
Pr. Priest, primitive	S. <i>A. Secundam Artem</i> , according to Art
Prof. Th. Gr. Professor <i>Theologiæ Greshamien- sis</i> , Professor of Divini- ty at Gresham College	Sa. Samuel, Sampson
P. S. Postscript	Sep. or 7ber, September
Pwt. Pennyweight	Sh. Shire
Q. Queen, Question, or q. <i>Quadrans</i> , a Farth- ing	S. N. <i>Secudam Naturam</i> , according to Nature
q. d. <i>quasi dicat</i> , as if he should say	Sp. Spain, Spanish
q. l. <i>quantum libet</i> , as much as you will	Sr. Sir
q. s. <i>quantum sufficit</i> , a sufficient Quantity	fs. <i>Semisses</i> , half a Pound
R. Rex, King, Regina, Queen	S. S. T. P. <i>Sacro-Sanctæ Theologiæ Professor</i> , a Professor of Divinity
Reg. Profes. <i>Regius Pro- fessor</i> , King's Professor	T. or Tho. Thomas
Ro. Robert	Thes. <i>Thesis</i> , <i>Thessalonians</i>
Rt Wpful. Right Wor- shipful	V. Virgin
Rt Hon. Right Honour- able	v. vide, see Verse, &c.
	Will. or Wm. William
	Wp. Worship
	Wpful. Worshipful
	Xt. Christ
	Xmas. Christmas
	ye the
	ym. them
	yr. your
	ys. this
	yu. thou.
	&. and
	&c. <i>et cetera</i> , and the rest.

Avoid these Contractions as much as possible, un-
less in private Use, and where they would be ridicu-
lous at Length; as &c. for and so forth, or the rest.
Mr for Master, and Mrs for Mistress, &c. It argues

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CHARACTERS *of the* PLANETS.

§ The Planet *Mercury*.

♀ The Planet *Venus*.

⊕ The *Earth* considered as a Planet.

♂ The Planet *Mars*.

24 The Planet *Jupiter*.

b The Planet *Saturn*.

The Twelve SIGNS of the ZODIAC.

♈ *Aries*, or the Ram.

8 *Taurus*, or the Bull.

II *Gemini*, or the Twins.

♋ *Cancer*, or the Crab.

♌ *Leo*, or the Lion.

取 *Virgo*, or the Virgin.

Called Northern Signs.

⚖ *Libra*, or the Balance.

♏ *Scorpio*, or the Scorpion.

† *Sagittarius*, the Archer.

♄ *Capricornus*, the Goat.

Aquarius, the Waterman.

✕ *Pisces*, or the Fishes.

Called Southern Signs.

Of NUMBERS and FIGURES.

NUMBERS are usually expressed either by these seven Roman Capitals, I. V. X. L. C. D. M. which are called *Numerals*; or by these Ten Characters, viz. 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and 0, which is a *Cypher*.

Their Significations.

I. One. V. Five. X. Ten. L. Fifty. C. Hundred. D. Five Hundred. M. a Thousand.

N 2

1. One

1. One. 2. Two. 3. Three. 4. Four. 5. Five.
6. Six. 7. Seven. 8. Eight. 9. Nine. 0. Nothing.

Observe concerning the *Numeral Letters*, that if a less *Numeral Letter* be placed before a greater, it takes away from the greater so many as the less stands for; but being placed after a greater, it adds so many to it as the less stands for: As the Letter V. stands for *five*; but I. being placed before it takes *One* from it, and makes both stand but for *Four*; thus IV. But I. being set after the V. adds *One* to it, and makes it *Six*, VI. Take Notice of these Examples.

IV. Four	V. Five.	VI. Six.
IX. Nine.	X. Ten.	XI. Eleven.
XL. Forty.	L. Fifty.	LX. Sixty.
XC. Ninety.	C. Hundred.	CX. Hund. and Ten.

Observe concerning the *Characters* or *Figures*, that *Cyphers* at the Right Hand of *Figures* increase their Value ten Times, as 1 One, 10 Ten, 100 Hundred, 700 Seven Hundred, 7000 Seven Thousand; but at the Left Hand they signify nothing; as 01, make but *One*, 0002, but *Two*.

A Figure at every Remove from the Right Hand increases its Value ten Times, as 9 *Nine*, 98 *Nine-ty-eight*, 987 *Nine Hundred and Eighty-seven*.

Numbers are sometimes expressed by small Roman Letters, as, i. *one*, ii. *two*, xvi. *Sixteen*, lxxviii. *Seventy-eight*, &c.

Where Books, Chapters, Sections, and Verses are cited, the *Numerical Letters* are generally used to signify the Book or Chapter, and the *Figures* to signify the Sections, Verses, or smaller Parts; as Exod. xii. 7. Exodus, the twelfth Chapter, and the seven-teenth Verse. So B. IX. Sect. 24. signifies Book the Ninth, and the Twenty-fourth Section.

Figures

Figures
following

1. T

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Figures are also used to express the Things following, viz.

1. The Order, or Succession of Things ; as, 1st, 2^d, 3^d, 4th, 10th, 39th, first, second, third, &c.
2. The Fractions or Parts of a Thing ; as, $\frac{1}{2}$ one half, $\frac{1}{4}$ one fourth, or Quarter, $\frac{5}{8}$ five eighths; $\frac{3}{4}$ three Quarters, &c.
3. The Numbers of Actions, as 2^{ce} twice, 3^{ce} thrice.
4. The Size of Books, as 4^{to} Quarto, 8^{vo} Octavo, 12^{mo} Duodecimo, or Twelves, 24^{mo} Twenty-fours.
5. Some Months, as 7^{br} September, 8^{br} October, 9^{br} November, 10^{br} December.

CHAP. II.

DIRECTIONS for READING PROSE according to the Points, Cadence, and Emphasis.

PROSE is the common Method of expressing our Thoughts in Discourse or Writing ; it is loose and unconfined to poetical Measures, Rhymes, &c. i. e. no certain Number of Syllables is required to make a Line, or Sentence, and in this Sense it stands opposed to Verse : Yet if *Prose* be well writ, it admits of great Harmony, and is nearly as musical as *Poetry*, when free, unrestrained, and grateful to the Ear.

Before any Directions be given to the Scholars, it may not be improper to propose one to the Teacher ; and that is, That what Lesson soever he appoints the learner to spell, or read, he should sometimes spell and read that very Lesson over before the Scholars, for their Imitation. In reading any Part of Scripture, a News-paper, an Oration, a Dialogue, Poetry, &c. let the Teacher observe the Stops, read deliberately, give the Accent to the proper Syllable, or Syllables, teach Word ; and the Emphasis on the proper Word or Words in a Sentence. Learners that have a tolerable

able Ear, will readily imitate the Master's Voice; and by this Method, be secured against a disagreeable Turn of Voice, or an unhappy canting Tone: And they will sooner learn to pronounce *justly*, whatsoever they read by this *Imitation*, than by a mere *Correction* of their Faults, without such an *Example*. When several Scholars are classed together, if each attends in his own Book, this may be done with Ease; while the Master spells or reads.

I. Of POINTS.

Every Reader should at one and the same Moment, not only pronounce with his *Voice* the Words he is actually upon, but by his *Eye* still secure some following Words to prevent Stammering, or a disagreeable Silence. He must carefully mind the *Stops* he meets with in each Sentence; by which the Hearers will better understand what he reads, and he will gain Time to breathe, and continue in Reading. If he either makes no *Pauses*, where there are *Marks* to direct him, makes not *Distinctions* of their *proportional Times*, or ignorantly makes *Pauses*, where there are no *Marks*, he destroys the *Sense*, and prevents the *Auditory* from understanding what he reads. [See the Use of Stops, p. 33, of this Book.]

II. Of CADENCE.

Cadence is the proper *Toning* of the *Voice* in *Speaking*, or *Reading*; whereby the *Auditors* are affected and moved to give Attention to the Discourse, or Subject. He that would learn a grateful *Cadence* in *Reading*, must carefully observe how those who are celebrated for *Reading* and *Speaking* well, do manage their *Voice*, on various Subjects, and frequently exercise himself in endeavouring to imitate them. The *Tone* and *Sound* of the *Voice* in *Reading*, must be the same as it is in *Speaking*; and we should not affect to change that natural and easy Sound wherewith

we speak, for a *strange, new, aukward Tone*, as some do when they begin to read; which would almost persuade our *Ears*, that the *Speaker* and *Reader* were two different Persons, if our *Eyes* did not convince us to the contrary.

Every *Discourse* is to be uttered according to the Nature of the Subject, and the *Voice* is to be managed so as to humour the *Sense* by *Tones* proper thereto: Thus, if a Thing be merely *narrative*, and not affecting; it is to be spoken in a plain Manner, with very little Change of Sounds, as being addressed to the Understanding, and not to the Will: if it be *augmentative*, it requires more *Warmth* and *Earnestness*; if *Pathetic*, most of all. Things *natural* are to be pronounced with an *even, distinct Voice*: *Good Actions* with lofty and magnificent *Tones* of Admiration; *wicked Actions*, with those of *Detestation*; *fortunate Events* of Life with a *brisk Air*; *unfortunate ones*, with a *sad or mournful one*.

The several *Passions* require much *Variety*: *Love* is to be expressed with a *soft and charming Voice*; *Hatred* with a *sharp, sullen, and severe one*: *Joy* is to be *full, flowing, and brisk*; *Grief*, to be *dull, languishing, and moaning*; *Fear*, with *trembling, and faltering*.

To express the *Passions* well, we must learn to have a deep Sense and Feeling of them; and, to this End, we should strongly represent Things to ourselves, and be as much affected as if we actually felt them. Thus the *Voice*, as the Interpreter of our Sentiments, will easily convey the same Disposition into the Minds of the *Auditors* it has derived from our own Conceptions. It is the lively Image of the Soul; it receives all the Impressions and Changes that the Soul itself is capable of. In a Word, the *Voice* follows *Nature*, and borrows the *Tone* of every *Passion*. It

It would be ridiculous to read *common* Things in a *tragical mournful* Manner, which happen every Day, and do not affect us with any Concern: And, on the other Hand, to pronounce *great* Affairs, and Matters of extraordinary Moment, in a *low, unconcerned, and familiar* Voice. So that (as was said before) every Subject requires Turns of *Voice* suitable to it; and whoever does not hit the *Tone* peculiar to each, becomes disagreeable to his Hearers, by Improperities in Pronunciation.

In Reading a *Sentence*, or *Period*, there is usually to be somewhat of a *Rise* and *Cadence*; that is, the *Voice* should gently be raised, until one gets to the Middle; and then it should gently fall to the End of it. At the End of a *Sentence* speak deliberately; and take Care you do not drop your Voice too low, lest the Hearers should lose the Sound and Meaning of two or three of the last Words.

III. Of EMPHASIS.

As that *Force* of the *Voice*, which is placed on a particular *Syllable* in a *Word*, is called *Accent*; so that which is laid upon a particular *Word* in a *Sentence*, is called *Emphasis*.

To place the *Emphasis* upon any Word, is only to pronounce that Word with a peculiar Strength of Voice above the Rest; which gives *Force*, *Spirit* and *Beauty* to the whole *Sentence*: But if the Word be of two or more *Syllables*, then the *accented* *Syllable* of the *emphatical* Word is pronounced stronger than otherwise it would be, and a new and different *Accent* is not to be placed upon that Word; as, in this Question, *Are you travelling to London?*

Here the first *Syllable* in the Word *London* must be pronounced with a strong Sound; because the *Emphasis* lies upon that Word: And hence it is that *Authors* use the Words *Accent* and *Emphasis* indifferently

differently, to signify the Stress that must be laid on any Word in a Sentence; because both are usually placed on the same Syllable.

There may be several *emphatical* Words in a Sentence; as, *The Boy is neither a Fool, nor a Wit, nor a Blockhead, nor a Poet*: Where *Fool, Wit, Blockhead, Poet*, are all *emphatical* Words.

The great and *general Rule* to find out which is the *emphatical* Word in a Sentence, is this: Consider what is the *chief Design* of the *Speaker* or *Writer*; and that Word which shews the chief Design of the Sentence, is the *emphatical* Word; for it is for the Sake of such Word or Words, the whole Sentence seems to be made.

There might be some *particular Rules* given to find out the *emphatical* Word, such as these:

1. When a Question is asked, the *Emphasis* often lies on the *questioning* Word; as, *who, what, whither, when*: Thus, *Who is there? What is the Matter? Whither did you go? When did you return?*

Yet this is not always so; as, *Who is the strongest, or wisest Man?* In which Sentence, *strongest* and *wisest* are the *emphatical* Words.

2. When two Words are set in Opposition one to the other, and one of them is pronounced with an *Emphasis*, then the other should have an *Emphasis* also; as, *if they run, we will run; for our Feet are as good as theirs*. In which Sentence, *they* and *we, our* and *theirs*, are the *Emphatical* Words.

To make it appear of how great Importance it is to place the *Emphasis* rightly, we may observe that the very Sense and Meaning of a Sentence is oftentimes very different, according as the *Emphasis* is laid upon different Words; and that the particular De-
sign

sign of the Speaker is distinguished thereby; as, in this short Question; namely,

1 2 3 4
Will you ride to the Town To-day?

In these *seven* Words there may possibly be *four* different Senses, from the different placing of the *Emphasis*, viz.

1. If the *Emphasis* be laid on the Word *you*, the negative Answer may be, *No, but my Brother will.*

2. If the *Emphasis* be laid on the Word *ride*, the Answer may be, *No, but I shall walk.*

3. If upon *Town*; *No, I cannot, for I must go into the Country.*

4. If upon *To-day*; *No, but I intend to go To-morrow.*

Hence we see how useful the proper placing of the *Emphasis* is to right Reading. Farther, concerning the *Emphasis*, observe the *four* following Directions.

1. Carefully avoid a *Monotony*, i. e. an *Uniformity of Voice*, or reading without any *Emphasis* at all; like an ignorant Boy, who understands not what he reads, expressing every Word with the same canting *Tone*, and laying a proper Force of Sound no where; for such a one pronounces the most *moving* and *pathetic* Oration as if he was spelling over a mere Catalogue of single Words.

2. Do not multiply the *Emphasis*, nor change the *Tone* of your Voice too often, so as to imitate singing or chanting; for this is another *Extreme*, and as faulty as the former.

3. Take heed of laying an *Emphasis* or *Stress* upon Words, where there ought to be none. Some Readers are apt to place a strong Sound upon Words not so much according to their expressive Sense, as according to the Length of the Sentence, and the Ability of their Breath to hold it out in pronouncing it.

4. Have

4. Have a Care of omitting the *Emphasis* where it ought to be placed ; for this makes the Sentence lose all its Force, and often conceals its Meaning from the Hearers.

C H A P. III.

DIRECTIONS for Reading VERSE.

VERSE is tied up to a certain Measure; and the Lines are generally of an equal Length, at least made up of an equal Number of Syllables each. It is also called either *Rhyme* or *Blank Verse*.

An English Verse in general consists of only one Line, which is made up of *five Feet*, each Foot containing a short and a long Syllable, alternately throughout the whole Verse ; as,

An honest Mān's the noblest Work of Gōd.

These Sort of Feet are by the *Latins* called *Iambics*, and in *English* we seldom use any other Kind.

If the Accent falls on the 1st, 3d, 5th, &c. Syllables, the Verse is called *Trochanical*; as,

In the Days of old ; Stories plainly told.

When two Syllables are both long, the Foot is called a *Spondee* ; and when a long Syllable is followed by two short ones, it is called a *Dactyle* ;

Dōgēnēs fūrly ānd prōud.

The Distinction of long and short Syllables, which in Poetry is generally called Quantity, is the same Thing as Accent in Prose.

A *Distich* consists of two Lines, and a Stanza of three or more. Larger Compositions, or a Number of Stanzas connected, are called Odes, Songs, Poems, &c. or by other Names according to the Subject treated of, as a *Pastoral* treats of a Shepherd's Life. An *Elegy* is a mournful Song or Poem, &c.

If a Line contains *six Feet*, the Verse is called *Hexameter*, and if only *five*, *Pentameter*, as most of our Compositions in Poetry are. When

When two or more Lines end with the same, or a like Sound, the Verse is called *Rhyme*; as,

*Let such teach others who themselves excell,
And censure freely who have written well.*

When every Line is made up of a certain Number of Syllables, and the Words so placed, that the *Accents* may naturally fall on such particular Syllables, so as to make a peculiar Harmony to the Ear, this is called *Blank Verse*, or *Metre*, from its being *Measure*; as in the following Lines:

*Know'st thou th' Importance of a Soul immortal?
Behold this Midnight Glory: Worlds on Worlds!
Amazing Pomp! redouble this Amaze;
Ten Thousand add, and twice Ten Thousand more:
Then weigh the whole, one Soul outweighs them all,
And calls th' astonishing Magnificence,
Of unintelligent Creation, poor.*

YOUNG.

In this Kind of Verse, the *Metre* is strictly observed, as if it had *Rhyme* also; and the Words are mostly so disposed, that *Accents* may fall on every 2d, 4th, 6th, 8th, 10th Syllable, as they generally do in *Rhyme*; yet no general Rule can be laid down for *Accenting* either this Kind of Verse or *Rhyme*, as the *Spondee* and *Dactyle* will sometimes occur.

The great and general Rule therefore of reading *English Verse*, is to pronounce every Word and every Sentence just as if it was *Prose*, observing the *Stops* with great Exactness; placing the *Accent* on a particular Syllable in a Word, and a just *Emphasis* on a Word or Words in a Sentence: But with these two small *Allowances*, or *Alterations* following, viz.

1. At the End of every Line, where there is no *Stop*, make a Stop about half so long as a *Comma*, just to give Notice that the Line is ended.
2. If any Word in the Line happens to have two Sounds,

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Sounds, chuse to give that Sound to it which most favours the *Metre* or the *Rhyme*.

To favour the *Metre*, is to read two Syllables distinct, or to contract them into one, according as the *Measure* requires; as, the Word *glittering* must make three Syllables in this Line.

All glittering in Arms he stood.

But in the following Line it makes but two;

All glitt'ring in Arms he stood.

To favour the *Rhyme*, is to pronounce the last Word of the Line so, as to make it chime with the Line foregoing, where the Word admits of two Pronunciations; as,

If I was once from Bondage free;

I'd never sell my Liberty.

Here you are to pronounce the Word *Liberty* as if it was written with *ee*, *Libertee*, that it may rhyme with the Word *free*.

But if the Verse runs thus,

My Soul ascends above the Sky,

And triumphs in her Liberty.

Here the Word *Liberty* is to be sounded as ending in *i*, that *Sky*, may have a just Rhyme to it.

But whether you pronounce *Liberty*, as if it was written with *ee* or *i*, you must still pronounce the last Syllable but feebly, and not so strong as to misplace the *Accent*, and fix it on the last Syllable.

Now having made these two small Allowances, if the *Verse* does not sound well and harmonious to the Ear, when it reads like *Prose*, you are to charge the Fault on the *Poet*, and not on the *Reader*: For it is certain that those *Verses* are not well composed, which cannot be read gracefully, according to the common Rules of Pronunciation.

C H A P. IV.

DIRECTIONS for INDITING LETTERS
of BUSINESS; for Addressing of PERSONS of
QUALITY in Discourse or Writing, &c.

A *Tradesman's Letters* should be plain, concise, and to the Purpose; free from stiff, or studied Expressions, always pertinent; and writ in such Words, or Terms, as carry a *distinct Meaning* with them; so that the Person to whom they are sent, cannot have the least Hesitation, or Doubt; about the *Meaning* of any Word, Part, or Order contained therein.

All *Orders, Commissions, and material Circumstances* of Trade, must be plainly and particularly mentioned; and nothing should be presumed, understood, or implied, in *obscure or ambiguous Terms*.

You should likewise be as punctual and distinct as possible in answering every particular Article in Letters writ to you.

The *Stile* for Letters of *this Kind*, as well as for those of all *ordinary Occurrences*, should be neat, significant, and as concise as the Nature of the Subject will admit of; like that of *Conversation*, i. e. write to your Correspondent as you would *talk to him*, and without any *formal uncommon Phrases*. Be frank and affable without Impertinence, obliging and complaisant without Bombast or Flattery; always remembering, that nothing is more *rude and unmannerly* than to praise People to themselves.

Never affect *high or hard Terms*, but such as you think will be most intelligible to those you write to; and chuse *apt and expressive Qualities*.

Above all Things, never attempt to write Letters, &c. of *Wit, Humour, or Rallery*, (whatever your Talents be) until you become Master of such *good Sense, and good Breeding*, as a long Series of Reading and Experience

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Experience can only make you; lest, (before you get a *just* and *distinct* Discernment of what is *Pure*, *Moral*, or *Polite*; and what *Gross*, *Immoral*, or *Impure*) you bestow your *Wit* and *Satyr* upon improper Subjects, so that, while you fancy yourself *amazingly witty*, you render yourself *surprisingly ridiculous* to better Judges. The Merit of *Wit*, *Humour*, &c. is only due to the *just* and *good Application* of it.*

Of SUPERScription of LETTERS, Addressing PERSONS of QUALITY, &c.

Superscription.

Address.

TO the Royal Family.

To the King's most excellent Majesty.

To his Royal Highness the Prince of Wales.

SIR, or, May it please Your Majesty.

May it please your Royal Highness.

The same to any other of them, varying only the Title and Sex.

To the NOBILITY.

To his Grace A.

Duke of B.

To the most Noble A.

Marquis of B.

To the Rt Hon. A.

Earl of B.

To the Rt Hon. A.

Lord Viscount B.

To the Rt Hon. A.

Lord B.

My Lord Duke.

Your Grace.

My Lord Marquis.

Your Lordship.

My Lord

Your Lordship.

O 2

The

* As Youth have generally Occasion to write Letters, before they have arrived at such a Competency of Reading, or Knowledge (which some do never arrive at) as is sufficient to shew them what is pertinent and proper, and what not so; it is presumed this additional Chapter (being designed to remedy such Mistakes and Improperities as young Writers are most liable to) will be very useful.

The *Ladies* are addressed according to the Rank of their Husbands.

All the Sons of Dukes and Marquisses have the Title of *Lord* and *Rt Hon.* Also, the eldest Sons of Earls. This is called the *Courtesy* of England.

All the younger Sons of Earls, the Sons of Viscounts, and of Barons, are stiled *Esquires*, and *Honourable*; as,

To the Hon. A. B. Esq; Sir.

All the Daughters of Dukes, Marquisses, and Earls are *Ladies*. All the Daughters of Viscounts and Barons are *Honourable*; as,

To the Hon. Mrs A. B. Madam.

The Title of *Rt Hon.* is given to all *Privy Counsellors*, and to the Lord Mayors of *London*, *York*, and *Dublin*: also to the Lord Provost of *Edinburgh*.

All Persons bearing the King's Commission, are stiled *Honourable*; and every Servant to the King on the Civil and Military Lists, also to any of the Royal Family, is stiled *Esquire*.

To the Parliament.

To the Rt Hon. the Lords My Lords.
Spiritual and Temporal, May it please your Lord-
in Parliament assembled. ships.

To the Hon. the Knights, Gentlemen.
Citizens and Burgesles, May it please your Ho-
in Parliament assembled. nours.

To the Rt Hon. A. B. Esq;
Speaker of the Hon. House of Commons.* Sir.

To the C L E R G Y.

To the most Reverend } My Lord
Father in God, A. Lord } Your Grace.
Archbishop of B.

To

* He is generally one of his Majesty's most Honourable Privy Council.

To the Rt Rev. Father in God, the Lord Bishop of A.	}	My Lord.
To the Rev. A. B. D. D. Dean of C. or Archdeacon, or Chancellor of D. or Prebendary, &c.		Your Lordship.
	}	Rev. Doctor.
		Mr Dean.
		Rev. Sir.

All Rectors, Vicars, Curates, Lecturers, and Clergymen of inferior Denomination, are stiled *Reverend*.

The *Officers of the King's Household*, are addressed according to their Quality or Office; giving the Preference to those who are most honourable.

In superscribing to Persons relating to their Offices, their Stile of Employment must be mentioned.

The *Commissioners of the Civil List* are addressed according to their Rank, and are stiled *Right Honourable*; as,

To the Right Honourable the Lords Commissioners of the Treasury, of Trade and Plantations, of the Admiralty, &c.—*Your Lordships*.

The *Commissioners of the Customs, Excise, Salt Duty, Stamp Duty, Navy, &c.* are stiled *Honourable*; some of them being commonly *Privy Counsellors* it is usual to stile them collectively, *Right Honourable*.——
Sirs, your Honours.

In the *Army*, all Noblemen are stiled according to their Rank, with the Addition of their Employ.

All Colonels are stiled *Honourable*; as, *The Honourable Colonel A. B.*

All inferior Officers have the Name of their Employ set first; as, Major A. B. Capt. A. B. &c.

In the *Navy*, all Noblemen are stiled according to their Quality and Office; and all Admirals, without being Peers, are stiled *Honourable*.

The other Officers as in the *Army*.

All *Ambassadors* have the Title of *Excellency* added

to their Quality; as have all *Plenipotentiaries*, and *Governors* abroad, and the *Lord Justices* of Ireland.

All *Judges*, if *Privy Counsellors*, are stiled *Right Honourable*, if not *Honourable*; as,

The Right Honourable A. B. Lord Chancellor.

The Rt Hon. Sir A. B. Lord Chief Justice.

The Hon. A. B. Esq; Lord Chief Baron.

The Hon. A. B. Esq; one of the Justices of, &c.

All others in the Law according to their Office or Rank; every Barrister having the Title of *Esquire* given him.

All Gentlemen in Commission of *Peace*, have the Title of *Esquire* and *Worshipful*; as have all Sheriffs and Recorders.

The *Aldermen* and *Recorders* of London, are stiled *Right Worshipful*: As are all *Mayors* of *Corporations*, except *Lord Mayors*.

The *Governors* of *Hospitals*, *Colleges*, &c. if consisting of *Magistrates*, or having any among them, are stiled *Right Worshipful* or *Worshipful*, as their Titles may be.

Incorporated Bodies are called *Honourable*; as, The Honourable Court of Directors of the East-India Company.

The Honourable the Sub-Governors, Deputy-Governors, and Directors of the Bank of England, the South Sea Company, &c.

Or else *Worshipful*; as,

The Master and Wardens of the Worshipful Company of Mercers.

It is usual to call a *Baronet* and *Knight*, *Honourable*, and their Wives *Ladies*.

The Method of addressing Men of Trade and Business, Friends, Relations and Acquaintances, is so well known, that it is thought needless to insert it here.

CHAP. V.

TABLE I.

WORDS the same, or very nearly alike in Sound, but different in Signification and Spelling.

AIL, to be troubled
Ale, to drink
Air, to breathe in
Heir, to an Estate
Are, we, or you are
Ant, a Pismire
Aunt, an Uncle's wife
An, the Article
Ann, a Woman's Name
Bail, a Surety
Bale, of Cloth
Ball, a round Thing
Bawl, cry out
Byer, Drink
Bear, to carry
Bier, to carry the Dead
Baize, Cloth
Bays, Bay-trees
Beys, Governors
Be, to be
Bee, the Insect
Bean, Grain
Been, was at a Place
Bel, an Idol
Bell, of Metal
Boar, a Beast
Boor, a Country Fellow
Bore, to make a Hole
Bolt, for a Door
Bault, sift Meal
Bow, to bend
Bough, a Branch
Boy, a Lad
Buoy, to bear up

Bread, to eat
Bred, brought up
By, near, &c.
Buy, with Money
Bye, accessory
Brews, he breweth
Bruse, to squeeze
Brows, over the Eyes
Browse, to feed on Leaves
But, except
Butt, to shoot at
Cain, the Murderer
Cane, to walk with
Call, to cry out
Caul, for a Perriwig, &c.
Can, to be able
Cann, to drink out of
Cart, to carry Things in
Chart, a Map
Ciel, to plaster
Seal, of a Letter, &c.
Ceil, a Hut or Cave
Sell, to dispose of
Chas'd, did pursue
Chaste, virtuous
Cinque, five
Sink, to settle down
Clark, a Sir-Name
Clerk, of a Parish, &c.
Clause, of a Sentence
Claws, of a Bird
Gloaths, Garments
Close, to shut up
Clubs, Webs

Could, if he would
 Cud, of Cattle
 Cruel, fierce
 Crewel, Worsted
 Dane, of Denmark
 Deign, to grant
 Dam, to stop Water
 Damn, to condemn
 Day, the Morning
 Day, a Governor
 Dear, of great Price
 Deer, in a Park
 Dew, on the Grass
 Due, a Debt
 Die, to de cease
 Dye, to stain Cloth,
 Diet, Provisions
 Dyet, Assembly
 Do, to act
 Doe, the Female Deer
 Done, acted
 Dun, Colour
 Ear, of the Head
 Ere, before
 Earn, to work for
 Yearn, to pity
 Yarn, Linen, &c.
 Fane, a Weather-cock
 Fain, desirous
 Feign, to dissemble
 Faint, weary
 Feint, a Pretence
 Fair, comely
 Fare, Diet
 Fir, Wood
 Furr, on the Skin
 Floor, of a Room
 Flour, for Bread
 Flower, of the Field
 Fool, an Ideot
 Foul, dirty
 Fowl, a Bird

Gall, on the Liver
 Gaul, a Frenchman
 Gilt, with Gold, &c.
 Guilt, Sin
 Grease, or Fat
 Greece, a Country
 Groan, to sigh
 Grown, larger
 Grot, a Cave
 Groat, Four-Pence
 Hail, to salute
 Hale, to drag along
 Hair, of the Head
 Heir, to an Estate
 Hare, in the Field
 Hart, a Beast
 Heart, the Seat of Life
 Heel, of the Foot
 Heal, to cure a Wound
 Head, of the Body
 Heed, to take Care
 Hear, to hearken
 Here, in this Place
 Hie, to make Haste
 High, lofty
 Him, that Man
 Hymn, a Song
 Hire, Wages
 Higher, more high
 His, of him
 Hiss, to deride
 Hour, of the Day
 Our, belonging to us
 Hek, Hollowness
 Whole, perfect
 Horse, a Beast
 Hoarse, with Cold
 Hue, Colour
 Hew, to cut down
 Hugh, a Man's Name
 I, myself
 Eye, to see with

P
 Ile,
 Isle,
 In
 Inn,
 K
 Kila,
 Ke
 Quay
 Le
 Leaf
 Lis
 Limn,
 Lo
 Lotb,
 Lo
 Low,
 Lo
 Lowr
 Lan
 Lain,
 Ma
 Maid,
 Ma
 Mane,
 Ma
 Mail,
 Ma
 Mare,
 Mea
 Mede,
 Me
 Mein,
 Mea
 Meet,
 Mete,
 Mer
 Muse,
 Mig
 Mite,
 Moa
 Mote,

I'll, I will
Ile, in a Church
Ile, an Island
In, within
Inn, for travellers
Kill, to murder
Kiln, for Bricks
Key, for a Lock
Quay, for Ships
Left, left that
Least, smallest
Limb, a Member
Limn, to paint
Loath, to abhor
Loth, unwilling
Lo! behold
Low, humble
Lower, to let down
Lowr, to frown
Lane, a narrow Passage
Lain, did lie
Made, finished
Maid, a Virgin
Main, chief Thing
Mane, of a Horse
Male, he
Mail, Trunk Bag
Mayor, Magistrate
Mare, to ride on
Mead, Liquor
Mede, one of *Media*
Mean, worthiefs
Mein, Behaviour
Meat, to eat
Meet, together
Mete, to measure
Mews, for Hawks
Muse, to meditate
Might, Strength
Mite, in Cheese
Moat, a Ditch
Mote, in the Eye

Moan, to lament
Mown, cut down
Naim, a Place
Name, Title
Oar, of a Boat
Ore, of Metal
Of, belonging to
Off, at a Distance
Oh! alas
Owe, to be indebted to
One, in Number
Won, did win
Our, of us
Hour, fixty Minutes
Pale, Colour
Pail, a Vessel
Pain, or Grief
Pane, of Glafs
Pair, a couple
Pare, to cut off
Pause, a Stop
Paws, of a Bird
Peal, upon Bells
Peel, to take the Outside of
Peace, Love
Piece, of Gold, &c.
Pear, a Fruit
Peer, a Lord
Pier, for Ships
Pike, a Fish
Pique, a Quarrel
Place, of Abode
Plaice, a Fish
Plain, clear
Plane, a Tool, Tree, &c.
Plait, as the Hair
Plate, of Metal
Pleas, Pretences
Please, to content
Plumb, the Fruit
Plum, a Lead Weight
Pole, a Stick

Poll, to cut Hair
Poor, needy
Pour, as Water
Power, Strength
Praise, Commendation
Prays, he prayeth
Pray, to beseech
Prey, a Booty
Queen, the King's Wife
Quen, a dirty Slut
Rain, Water
Reign, of a King
Rein, of a Bridle
Raise, to set up
Raze, to pull down
Rays, Sun-Beams
Read, I read
Reed, a Shrub
Rear, to erect
Reare, the hinder Part
Rhyme, a Verse
Rime, a freezing Mist
Right, just, true
Rite, Ceremony
Wright, a Workman
Write, with a Pen
Road, the Highway
Rode, did ride
Roe, a kind of Deer
Row, of Trees, &c.
Rome, a City
Room, of an House
Root, of Plants
Rout, to defeat
Sail, of a Ship
Sale, of Goods
Scene, of a Stage
Seen, beheld
Seas, great Waters
Sees, he sees
Seize, to lay hold of
Cease, to forbear

Seem, to appear
Seam, that is sewed
Seer, a Prophet
Sear, to burn
Sent, away
Scent, a Smell
Cent. an Hundred
Sherw, to make appear
Shoe, for the Foot
Shoar, cut, &c.
Shoar, the Water coast
Sign, a Token
Sine, in Geometry
Sight, seeing
Cite, to summon
Sleight, Dexterity
Slight, to despise
Sloe, sour Fruit
Slow, tardy
Sole, of a Shoe
Soal, a Fish
Some, a Part
Sum, the Whole
Son, a Man Child
Sun, in the Firmament
Soon, quickly
Swoon, to faint
Sore, an Ulcer
Soar, to mount up
So, thus
Sow, with Seed
Stair, some Steps
Stare, to look earnestly
Steal, to rob
Steel, Metal
Stead, a Place
Steed, a Horse
Stile, a Passage
Style, for Writing
Stood, did stand
Stud, an Embossment
Sue, at Law

Sew, v
Sow, a
Swe
Sweet,
Tack
Tax, a
Tail
Tale, a
Tun
Tent,
Tea
Teem,
The,
Thee, a
Ther
Their,
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Throw
Time
Thyme,
To,
Toe, of
Two
Too, lik
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Advise,
Alloy
Alloy to
Al'ey,
Ally, a
Allo
Aloud, g
Altar
Alter, to
Ascen

Sew, with a Needle
Sow, a Swine
Sweat, of the Brow
Sweet, delicious
Tacks, small Nails
Tax, a Subsidy
Tail, the End
Tale, a Story
Taint, to corrupt
Tent, for Soldiers
Teem, for Horses
Teem, to pour out
The, an Article
Thee, a personal Name
There, at that Place
Their, of them
Throne, a Seat of State
Thrown, cast
Time, when
Thyme, a sweet Herb
To, unto
Toe, of the Foot
Two, a Couple
Too, likewise
Tour, a Journey

Towr, to fly
Tower, for Defence
Vale, a Valley
Veil, a Covering
Vain, useless
Vein, of the Body
Ure, Custom, &c.
Your, of you
Wain, a Cart or Waggon
Wane, to decrease
Ware, Merchandize
Wear, to put on Cloaths
Were, as we were
Waist, the Middle
Waste, to spend
Weigh, to poize
Wey, forty Bushels
Wheal, a Spot
Wheel, of a Cart, &c.
Weak, feeble
Week, seven Days
Yew, a Tree
Ewe, a Sheep
Yoke, of Oxen
Yolk, of an Egg

WORDS of two Syllables.

ABEL, a Man's Name
Able, powerful
Account, Esteem,
Accompt, Reckoning
Advice, Council
Advise, to counsel
Alloy, Mixture of Metal
Alloy to ease the Pain
Al'ey, a narrow Passage
Ally, a Friend, &c.
Allow'd, granted.
Aloud, great Noise
Altar, for Sacrifice
Alter, to change
Ascent, going up

Assent, Agreement
Auger, a Carpenter's Tool
Augar, a Soothsayer
Bacon, Hog's Flesh
Baken, in the Oven
Beacon, Notice of Danger
Becken, with the Hand
Berry, Fruit
Bury, to inter the Dead
Breaches, broken Places
Breeches, to wear
Borough, a Corporation
Burrow, for Rabbits
Cannon, a Gun
Canon, a Law

Capital, Chief
Capitol, a Tower
Captor, a Prize Taker
Capture, a Prize taken
Cellar, for Liquor
Seller, one that sells
Censer, for Incense
Censor, a Reformer
Censure, to judge
Cieling, of a Room
Sealing, setting a Seal
Cittern, an Instrument
Citron, Fruit
Centry, a Guard
Century, an 100 Years
Choler, Anger
Collar, for the Neck
Cocket, Schedule
Coquet, a fickle Woman
Concert, of Music
Consort, Wife of a King
Cousin, a Relation
Coven, to cheat
Council, Assembly
Counsel, Advice
Courant, a News-paper
Currant, a Fruit
Current, a Stream
Courier, a Messenger
Currier, a Leather-dresser
Cymbal, an Instrument
Symbol, a Sign
Cruel, inhuman
Crowel, Wristed
Cypress, a Tree
Cyprus, an Island
Colour, white or black
Culler, a Sorter of Goods
Defer, to put off
Differ, to disagree
Descend, going down
Dissent, to disagree

Desert, Merit
Desart, a Wilderness
Dire, Dreadful
Dyer, a Stainer of Cloth
Diet, Provisions
Dyet, Assembly
Enow, in Number
Enough, in Quantity
Extant, in Being
Extent, Distance
Fellon, a Disease
Felon, a Criminal
Phillip, with the Finger
Philip, a Man's Name
Francis, a Man
Frances, a Woman
Gesture, Carriage
Jester, a Merry Fellow
Grandier, greater
Grandeur, Greatness
Heaven, God's Throne
Haven, Harbour
Idle, lazy
Idol, an Image
Incite, to stir up
Insight, Knowledge
Indict, to prosecute
Indite, to compose
Latin, a Language
Lat'en, Tin
Lessen, to make less
Lesson, in Reading
Leticie, a Woman's Name
Lettice, an Herb
Liar, a Teller of Lies
Lyre, a musical Instrument
Lower, let down
Leur, to frown
Manner, Custom
Manor, a Lordship
Manure, Dung

Met-

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Mar
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Meda
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Mess
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Mort
O
Ordin
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Perfo
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Palac
Pa
Pastur
Pa
Patro
Pop
Popule
Pra
Practi
Pre

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Barba
Barbe
Cell
Salary
Cbr
Chroni
Cale

Marshal, of an Army
Martial, warlike
Marten, a Bird
Martin, a Man's Name
Medal, Coin
Meddle, to busy one's Self
Metal, Gold, &c.
Mettle, Briskness, &c.
Message, an Errand
Messuage, an House, &c.
Mortar, to pound in
Morter, made of Lime
Ordnance, Cannon
Ordinance, Commandments
Parson, of a Parish
Person, Somebody
Pallas, a Goddess
Palace, of a King
Pastor, a Teacher
Pasture, Ground
Pattern, to copy after
Patron, a Protector
Poplar, a Tree
Popular, loved by People
Practice, Exercise
Practise, to exercise
Presence, being here

Presents, Gifts
Princes, King's Sons
Princess, a King's Daughter
Profit, Advantage
Prophet, a Foreteller
Rancour, Hatred
Ranker, more thick
Rasor, the Instrument
Razure, taken out
Relic, the Remainder
Relict, a Widow
Recent, new, fresh
Resent, to be angry
Saver, that saveth
Saviour, the Redeemer
Savour, smell
Starling, a Bird
Sterling, English Money
Satan, the Devil
Sattin, a Sort of Silk
Senate, a Parliament, &c.
Se'nnight, a Week
Value, Worth
Valley, a Vale, or Dale
Vial, or Phial, of Glass
Viol, for Music

WORDS of three Syllables.

Assistance, Help
Assistants, Helpers
Barbara, a Woman
Barbary, a Country
Barberry, a Fruit
Cellery, an Herb
Salary, Wages
Chronical, Continuance
Chronicle, a History
Calendar, of Months

Calender, to smooth Cloth
Complement, Remainder
Compliment, a Ceremony
Deference, Respect
Difference, Disagreement
Eminent, famous
Imminent, approaching
Exercise, Labour
Exorcise, to conjure
Glutinous, sticking

Gluttonous, greedy
Ingenious, of quick Parts
Ingenuous, candid, sincere
Lethargy, Sleepiness
*Liturg*y, Common Prayer
Parasite, a Flatterer
Parricide, a Murderer
Populace, common People
Populous, full of People
Precedent, Example
President, that presides

Premises, introductory
Premises, Lands, &c.
Principle, a Maxim
Principal, Chief
Prophecy, to foretell
Prophecy, a Thing foretold
Seignior, a Lord
Senior, elder
Vacation, Time of Respite
Vocation, a Calling

T A B L E II.

WORDS made different in Sound and Signification by the
 Addition of e final, the Use of which see in Page 7.

B *AB*, Barbara
Babe, a Child
Bar, Hinderance
Bare, naked
Bit, a small Piece
Bite, with the Teeth
Breatb, Air
Breathe, to take Air
Can, to be able
Cane, Staff
Chin, of the Face
Chine, a Back-bone
Cub, a Whelp
Cube, a Die
Dam, to stop Water
Dame, a Lady
Din, Noise
Dine, eat at Dinner
Fat, well liking
Fate, Destiny
Fan, to blow
Fare; Weather-Cock

Far, at a Distance
Fare, Entertainment
Fin, of a Fish
Fine, brave
Gat, did get
Gate, a Door
Hast, thou hast
Haste, Speed
Hop, bitter Fruit
Hope, to expect
Hug, to embrace
Huge, very big
Kin, Relations
Kine, Cows
Mad, distracted
Made, done
Man, in Stature
Mane, of a Horse
Mar, to spoil
Mare, a Beast
Mat, Matthew
Mate, Companion

Met, come together
Mete, to measure
Nod, with the Head
Node, a Knot
Not, no
Note, to observe
On, upon
One, an Unit
Pat, fit, &c.
Pate, the Head
Plat, of Ground
Plate, of Metal
Plum, to sound
Plume, a Feather
Quit, to leave
Quite, altogether
Rag, of Cloth
Rage, Anger
Rob, to steal
Robe, a long Garment
Rot, to consume
Rote, by Custom
Scar, from a Wound
Scare, to affright
Scrap, a Bit

Scrape, with a Knife
Sham, a Pretence
Shame, Disgrace
Sir, Master
Sire, a Father
Stag, a Deer
Stage, to stand upon
Star, in the Sky
Stare, to gaze
Thin, lean, &c.
Thine, of thee
Trip, to go nimbly
Tripe, of an Ox
Tun, in Weight
Tune, in Music
Van, The Front
Vane, a Weather-Cock
Us, from we
Use, common Practice
War, fighting
Ware, Merchandize
Win, to get
Wine, to drink
Wan, pale
Wane, decrease

C H A P. VI.

Of RHETORICAL TROPES and FIGURES.

A Trope is the changing of a single Word in a Sentence from its proper Signification to that of another, bearing some Affinity, Agreement, or Contrariety to the former.—And, a Figure implies the like Change in all the Parts of a Sentence.

1. A METAPHOR is the Change of a Word from its proper Signification to another, or a Simile intended to illustrate the Thing we speak of, without the Sign of Comparison; as, *He has a stony* (i. e. a hard) *Heart*. *Love is blind* (i. e. without Thought). *He is full of Mettle* (i. e. Life). *The golden* (i. e. pure; untainted) *Age*. *A Tide* (i. e. Excess or Overflowing) *of Passion*. *God is a Shield to good Men*, (i. e. guards as a Shield him that bears it against the Attacks and Strokes of an Enemy; so does the good Providence of God protect good Men from the Power of their Enemies. But should we say, *God is as a Shield to good Men*, then it becomes a Simile or Comparison: So that a Metaphor is stricter or closer than a Comparison, and a Comparison looser and less Compact than a Metaphor.

2. METONYMY is putting one Name for another on Account of the near Relation there is between them, and sometimes the Effect for the Cause, or the contrary; as, *He understands the English Tongue* (i. e. Language) *perfectly*. *Give Ear*, (i. e. Attention). *The Land* (i. e. the People) *mourns*. *Pale Death*, (i. e. Death causing Paleness).—The Inventor is put for the Invented; as, *Mars* (i. e. War) *rages*. The Author for his Works; as, *Read Horace*, (i. e. his Writings). The Instrument for the Cause; as, *His Tongue* (i. e. Eloquence) *defends him*, &c.

3. SYNECDOCHE implies the Whole by a Part, or a Part by the Whole; as, *He is an honest Soul*, (i. e.

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(i. e. Man). *A bright Genius*, (i. e. Man). *The Orator with Tropes abounds*, (i. e. elegant Language). *The Soldier* (i. e. Soldiers) *undergoes great Hardships*. *Several Winters he dwelt under this Roof*, (i. e. several Years within this House). *A Ship's Metal*, (i. e. Guns). *He is a good Hand*, (i. e. Workman). *This is an excellent Bottom*, (i. e. Ship.)

4. AN IRONY is dissembling or changing the proper Signification of a Word or Sentence to quite the contrary, and is used by way of Pleasantry, Rallery, Insult, or Abuse; as, *A brave* (i. e. idle) *Watchman indeed to sleep*. *Your Behaviour and Address must certainly engage every Body in your Favour*, (i. e. none). —The Character of the Person ironically praised: The Air of Derision that appears in the Speaker or Describer, sufficiently discover the Diffimulation. —Dryden humorously ridicules the Egyptian Worship in a laughing, ironical Encomium of their Leek and Onion Gods:

“*Th’ Egyptian Rites the Jebusites embrac’d,*

“*Where Gods were recommended by their Taste..*

“*Such savory Deities must needs be good,*

“*As serv’d at once for Worship, and for Food.”*

5. A CATACHRESIS is the Change of a Word from its proper Signification to an improper one, or it borrows the Name of one Thing to express another; as, *To hold* (i. e. lay) *a Wager*. *To make* (i. e. teach) *a Dog*. *An eternal* (i. e. perfect) *Beau*. *He threatens* (i. e. promises) *a Favour*.

6. AN ALLEGORY means one Thing by saying another, and partakes of the Nature of a Simile; Parable, or Fable. Or it may be termed a Series or Chain of Metaphors continued; as, *Having embarked in this Affair, we have past the Shoals, and now fair Gales promise to bring us into an agreeable Haven*. *Venus grows cold without Ceres and Bacchus*, (i. e. Love grows cold without Bread and Wine.) —An Allegory serves to express our Meaning in disguised,

when plain and literal ones may not be so safe, seasonable, or so effectual upon the Person or Party we intend to instruct by it. It is often used for Magnificence and Loftiness, to raise Wonder, and gratify Curiosity.—An Allegory must throughout be similar in its Circumstances to the Cause or Story it would represent or illustrate, and the same Metaphor which was choien at first be continued to the last.

7. The **HYPERBOLE** either excessively enlarges or diminishes the Reality of Things, either by Comparison or otherwise; as, *Swift as Lightning. Whiter than Snow. Extoll his Fame above the Skies. Snails do not crawl so slow, &c. Lighter than a Feather.*

“————— Camilla

“*Outstript the Wind in Speed upon the Plain,*

“*Flew o’er the Fields, nor hurt the bearded Grain,*

“*She swept the Seas, and as she skimmi’d along,*

“*Her flying Foot unbath’d in Billows hung.”*

To magnify to the Height of Wonder Things great, new, and admirable, extremely please the Mind of Man; but Trifles dress’d up in gaudy Ornaments, and an affected Sublime, give intolerable Disgust to a Person of sound Discernment and refined Taste. Therefore Temper and Judgment are requisite both in the *Excess* and *Defect* of this Trope; for to admire worthless or trifling Things, and to despise the Reverse, betrays Weakness and Stupidity, and in the latter Case, Envy and Malice.

8. A **SARCASM** is keen and biting, and has the true Spirit of Satyr in it; as, *Physician cure thyself. Cyrus, thy Thirst was Blood, now drink thy Fill.*

9. An **ANTONOMASIA** is putting an Appellative or common Name for a proper Name; as, *the Orator*, for *Cicero*; *the Apostle*, for *St Paul*; *he is a Nero*, i. e. a cruel Person.

10. A **PARABLE** illustrates and inforces the Sense by way of Comparison, or Similitude; as, *He is brought as a Lamb to the Slaughter.*

11. A

11. A CLIMAX is a Gradation wherein the Word or Expression which ends the first Member of a Period begins the Second, and so on; as, *Folly begets Pride, Pride is the Author of Confusion, and Confusion of Misery.*

12. AN ANTIMETALOBLE signifies two Things set in Opposition to each other, either by way of Contrast or Agreement; as, *Contentment is had by suiting our Desires to Things, and not Things to our Desires. Rich and Poor, Young and Old, are equally subject to Death. The Poor are despised while the Rich are caressed. Love is a painful Pleasure. Virtue may be overpowered, but not overthrown.*

13. A PARALEPSIS is a pretended Omission of some Things purely to make an Advantage by reciting them, and implies a Design upon the Hearers; as, *I shall say nothing of his private Charities, I pass by his extensive Bounty in the Education of poor Children and Orphans.*

14. DIASYRMUS is a Figure whereby we shortly answer, or rather evade a Thing which it would be tedious to mention; as, *What matters it to reply to an Argument foreign to the Purpose.*

Though the Names, Number, and Species of figurative Expression, in Discourse and Writing, are almost infinite, yet the above-mentioned are looked upon as the principal ones; as from them most of the rest are derived, or so nearly connected therewith, that the Distinctions are scarce conceivable, or even necessary to be taught at schools: Though for a more critical Knowledge in the Art of Speaking and Writing, I would recommend to Youth (in their Course of Reading for Edification) a critical Perusal of that fuller Rhetoric laid down in *Doddsley's Preceptor*; out of which I shall just give the Names and mere Definitions of what he calls the most moving Figures of Speech, as the best Means of pointing to the said Book for a due Perusal of the Examples and

Illustrations, which being there laid down in the most practicable and perspicuous Manner, cannot fail of edifying and improving the Taste of any English Scholar who duly peruses them, but what Youth cannot be supposed capable of at the Time of learning this Grammar.

1. EXCLAMATION is a Figure that expresses the Breaking out and Vehemence of any Passion.

2. DOUBT expresses the Debate of the Mind with itself upon a pressing Difficulty. A Man in a severe Strain and Perplexity first takes up one Resolution, and then lays it aside, after thinks another Method more convenient, and then changes again. He is tossed to and fro with strong Tides of *Passion*; and at last, after terrible Struggles, scarce fixes upon a final Determination.

3. CORRECTION is a Figure, whereby a Man earnestly retracts and recalls what he had said or resolved.

4. SUPPRESSION is a Figure whereby a Person in Rage, or any other Disturbance in Mind, speaks not out all he means, but suddenly breaks off his Discourse.

5. OMISSION is, when an Author pretends that he conceals and omits what he declares.

6. ADDRESS or APOSTROPHE is, when in a vehement Commotion a Man turns himself on all Sides, and applies to the Living and Dead, to Angels and Men, to Rocks, Groves, and Rivers.

7. SUSPENSION begins and carries on a Period or Discourse in such a Manner as pleases the Reader all along; and keeps him in Expectation of some considerable Thing in the Conclusion.

8. INTERROGATION is, when the Writer or O-rator raises Questions and returns Answers; not as if he was in a Speech or continued Discourse, but in Dialogue or Conference with his Reader, Auditor, or Adversary.

9. PRE-

9. **PREVENTION** is, when an Author starts an Objection, which he foresees may be made against any Thing he affirms, desires or advises to; and gives an Answer to it.

10. **CONCESSION** freely allows something that yet might bear Dispute, to obtain something that a Man would have granted to him, and which he thinks cannot fairly be denied.

11. **REPETITION** is a Figure which gracefully and emphatically repeats either the same Word, or the same Sense in different Words. Care is to be taken that we run not into insipid Tautologies, nor affect a trifling Sound and Chime of insignificant Words. All *Turns* and *Repetitions* are so, that do not contribute to the Strength and Lustre of the Discourse; or at least one of them.

12. **PERIPHRAIS** or **CIRCUMLOCUTION** uses more and sometimes less plain Words, to avoid some Inconvenience and ill Effect which would proceed from expressing a Thing in fewer and plainer Words.

13. **AMPLIFICATION** is, when every chief Expression in a Period adds Strength and Advantage to what went before; and so the Sense all along heightens, till the Period be vigorously and agreeably clos'd.

14. **OMISSION** of **COPULATIVE**, is when the Conjunctions or little Particles that connect Words together are left out, to represent Haste, or Eagerness of Passion.

15. **OPPOSITION** is a Figure whereby Things very different or contrary are compar'd and plac'd near, that they may set off each other.

16. **COMPARISON** beautifully sets off and illustrates one Thing by resembling and comparing it to another, to which it bears a manifest Relation and Resemblance.

17. **LIVELY**

17. **LIVELY DESCRIPTION** is such a strong and beautiful Representation of a Thing, as gives the Reader a distinct View and satisfactory Notion of it.

18. **VISION** or **IMAGE** is a Representation of Things distant and unseen, in order to raise Wonder, Terror, or Compassion, made with so much Life and Emphasis, that as the Poet has a full View of the whole Scene he describes, so he makes the Reader see it in the same strong Light.

19. **PROSOPOPEIA**, personifying, or raising Qualities or Things inanimate into Persons, has two Parts.

The first is when good and bad Qualities, Accidents, and Things inanimate are introduced in Discourse, and described as living and rational Beings.

The second is when we give a Voice to inanimate Things; and make Rocks, Woods, Rivers, Buildings, &c. to express the Passions of rational Creatures.

20. **CHANGE** of **TIME** is when Things done and past are described as now doing and present. This Form of Expression places the Thing to be represented in a strong and prevalent *Light* before us, and makes us *Spectators* rather than *Hearers*.

21. **CHANGE** of **PERSONS** has some Variety—— 'Tis most commonly when the Writer on a sudden breaks off his Relation, and addresses his Reader.

22. **TRANSITION** is of two Sorts;

The first is when a Speech is introduced abruptly, without express Notice given of it.

The second is when a Writer suddenly leaves the Subject he is upon, and passes on to another from which it seems very different at first View; but has a Relation and Connection with it, and serves to illustrate and enlarge it.

The APPENDIX.

23. SENTENCE is an instructive or lively Remark made on something very observable and agreeably surprizing; which contains much Sense in few Words.

24. EPIPHONEMA is an Acclamation, containing a lively Remark placed at the End of a Discourse or Narration.

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